

The Science Fiction **COLLECTOR**

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14

CURTIS BOOKS

MONARCH BOOKS

CHARLES L. HARNESS

WILLIAM SLOANE

RYERSON JOHNSON

PULPCON 9

THE CHANG MONSTER

COMBINED WITH:



©1980 Filand Hamilton

Ryerson Johnson



PORTRAIT OF A PULPSTER

by Nick Carr

"Talk to him of Jacob's ladder and he would ask the number of the steps". Douglas Jerrold.

As an artist by the name of Franklyn Hamilton painted a portrait on canvas I will try to draw for you now in words a picture of Ryerson Johnson. Naturally I do not know all about this extraordinary individual and will show him to you therefore not in the usual biographical sense, but as he comes across in our personal correspondence. I know Ryerson wouldn't mind at all. I first met this small, dynamic man at a pulp convention in St. Louis back in 1978. The thing I remember was that glitter in his eyes, the utter fascination of being alive, and just how amazed he was at the interest in all of the pulp magazines. Ryerson Johnson was one of those who gave us the pulp stories and is willing to share a lot of memories. Now it's high time we paid a tribute to such men while they're still alive and kicking, able to enjoy it. Somebody once told me you never read your own obituary column. During the three days that followed in St. Louis we spent time together as he allowed me to probe into the fascinating mind of a writer. Literally hundreds of stories have emerged from his pen over a span of years that began back in the depression. He's no stranger to the cheap rooming houses, the hash-joints, and rented cold-water flats. Along the way he rubbed elbows with the best, men like Rogers Terrill, Al Norton, Harry Steeger, Leo Margulies, Mort Weisinger, Frederick C. Davis, Harry Widmer, Damon Knight, and numerous others who were the giants of their time. Let me just give you one short example of his prose: "When cow critters chews on a chunk of cholla cactus, they got a mean mouthful to masticate". That's from "Gondola Gold", Short Stories, November 10, 1931, and is just a tidbit probably appreciated only by someone like myself from Arizona. He's responsible for characters like Guncat Bodman from Western Stories; Len Siringo in Star Western; Blazin' Daylight Jones in short stories. Probably many of you recall however the one and only Chinese cowboy, Wah Lee who came along in Western Story Weekly. It's rather unique in just how Johnson selected that name--Wah Lee. (In Pulp #12, published by Robert Weinberg I penned an article titled "Contemplating the Western Pulps", in which Wah Lee is discussed, but at the time I didn't have the following information). Anyway it seems there was this Chinese laundry with that name on the window in Greenwich Village in New York City where Johnson was living at the time. Above the laundry some man named Wally ran a smoke pad. "You'd sit on cushions and pass the joints around", Johnson told me. "He kept the grass in a paper bag at the end of a long string that was fastened to the side of the building far from his window. When he wanted to make a sale he'd hook onto the bag with a long crooked stick. If the law came looking, he was clean. No bulk stuff in the apartment; it was all in the sack hanging outside. Nobody ever had any trouble locating Wally's place. Just look for the Chinese laundry that said Wah Lee on the window in big letters".

His list of credits is as long as your arm, starting out with Canadian Mounted Police stories. Magazines like Ace High, West, Top Notch, Western Story Weekly, and Adventure, just to pick a few, carry his by-line. He served as editor for Detective Tales, Dime Mystery, Spider, and Argosy along the way. Probably those of us deeply involved in the lives of pulp heroes know Johnson 'ghosted' a Doc Savage and Phantom Detective.

Earlier we touched on Johnson's amazing interest in the resurrection of the pulps. "There is so much aliveness in the old medium", he said, "that I am just finding out about, realizing the pulps live on. I thought they were dead many years ago. In those days you wrote so fast one after the other and you forgot most of that as soon as they got out of the typewriter, or at least as soon as you'd spent the check".

I fully realize we've just scratched the surface relative to Ryerson Johnson and a lot more remains. He's recently been approached by a publisher who is interested in his pulp background. What Ryerson seems to have in mind is a very personal book detailing the life and times of the editors and writers. "I know the period has been researched by scholars looking back. But most of those pieces I have run across are documentary and statistical kind of things. Except for Frank Gruber and Bob Turner I don't know anybody who has tackled it. Well there are a couple of books, one by Harold Hershey who published a pulp string and one titled "The Fiction Factory". My book is geared into the freelancer's peculiar slaphappy, insecure, but marvelously free way of living--moving up and down for the pulp aristocrats, the contract serial writers to the half cent a word scroungers, to try and light up the whole scene with a reality feel".

I guess that's a good point as any to close this brief contribution except for one final comment: "I'll be writing as long as I can keep the arthritis out of my fingers I guess". That's good news for all of us.



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This month's cover by Frank Hamilton, illustrates the article on page 2. Frank's work also appears on page 40. All other artwork (pages 2, 14, 23, 28, 37, 45, 48) is by Steve Fox. The photos on page 17 were taken by Walker Martin, pulp magazine and art collector. The reproduction on page 24 is the cover of SUPER SCIENCE STORIES May 1943.

THE SCIENCE FICTION COLLECTOR is published bi-monthly, on the last day of odd-numbered months. Submission of materials for publication should reach us a minimum of thirty days before said date, to allow time for preparation. All advertising materials should reach us no later than 15 days before publication date. Unless otherwise stated, all material is copyright 1981 by J. Grant Thiessen. Copyright is re-assigned to contributors upon request. Unless otherwise stated, all reproductions of book covers are copyright by their respective publishers on the dates cited in the accompanying text.

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All back issues are still available at \$3.00 each.

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THE SCIENCE FICTION COLLECTOR
c/o Pandora's Books Ltd.
Box 86 or
Neche, ND 58265
U.S.A.

Box 1298
Altona, Manitoba ROG 0B0
CANADA

EDITORIAL

J. Grant Thiessen

This is the last issue of THE SCIENCE FICTION COLLECTOR which will be distributed on the newstand. Henceforth, SFC will be distributed directly by mail only. There are a number of factors for this, primarily factors like the difficulty of getting paid by book sellers in a reasonable period, and a decision to change the format of the magazine.

I am going to be making a number of changes in THE SCIENCE FICTION COLLECTOR. The primary change is a change to tabloid newsprint format. By making this change, I can do a number of other things with the magazine.

First, I hope to significantly increase the amount of advertising, and the number of sellers doing that advertising. In order to induce that advertising, I have adopted a number of policies. During 1981, SFC will be sent FREE to everyone on my mailing list—at present, that is something over 6000 names, greater than the subscription list to any current science fiction fanzine. So, the effective advertising potential of the new magazine should be many, many times the effectiveness of this version of SFC, or, for that matter, any other genre fiction advertising magazine yet published.

If you are a current subscriber to SFC, your subscription will be extended to cover the remaining 1981 issues.

We also have a number of programs designed to reduce advertising costs in the new incarnation. If you have advertised in SFC before, you now have credit with the new version equal to one-half the amount you previously paid to advertise in SFC. This credit can be used only for advertising. Any potential advertiser who supplies me with a CURRENT mailing list of his customers, will receive credit against future advertising of 50 cents for each name not already on my mailing list. In this way, you can ensure that not only does your entire regular mailing list receive your book listings, but also the 6000 people that SFC would already go to. I am hoping in this fashion to capture advertising business from many of the small dealers who are now printing their own catalogs at relatively expensive cost due to their small distribution. By advertising in SFC, their advertising dollar will be much more effective than it is presently.

The new advertising rates are printed at the front of the advertising section.

Along with these changes, SFC will increase in word-count. Taking advantage of this increased word-count, we will present information on new books to be released, conventions, news, and much, much more.

Along with this, SFC will still present the same mix of bibliographies, articles, and checklists as before.

Significant bibliographies will later be issued in a more durable form, after they have been updated and corrected by SFC readers. Thus, bibliographies and checklists can be presented in some cases, where the compiler is not sure if the checklist is complete or not, knowing that by presenting a starting point, a complete bibliography can be achieved.

One example of this is the Harlequin Checklist which I began several issues back. As a result of the interest shown in that index, I hope to be shortly publishing a book on the first 500 Harlequin titles. What will make this book special is that EVERY TITLE will be illustrated with a reproduction of the cover of the book. Thus, there will be 500 cover reproductions. As well, the original North American paperback printing will be listed for all titles to which this information is appropriate. Every book will also be classified as to the nature of its subject matter. The entire book will be cross-indexed by number, author, and title.

That brings me to the subject of the books I am publishing. THE SCIENCE FICTION COLLECTOR Vol. 1 was bound in March. It contains original copies of the first six issues of SFC, handsomely bound in blue cloth with gold lettering. Although the book states that 150 copies were bound, due to difficulties in binding, only 140 copies were actually salable. About one-third of these are now sold, and they are going rapidly. THE SCIENCE FICTION COLLECTOR Vol. 2 (issues 7 through 10) is now being bound in an edition of 250 copies, and should be available sometime in June. THE SCIENCE FICTION COLLECTOR Vol. 3 (issues 11 through 14) will be the final volume of this series, and should be available in July. It will also be 250 copies. Each volume is priced at \$20.00, and is numbered and signed.

While it remains possible, each person buying these books (and, in fact, any of the numbered books that I publish), will receive the same number for each book, thus enhancing their collectability.

THE TANELORN ARCHIVES is finally available. Prepaid copies of the trade paperback edition are being mailed the week of May 25th. The hardcover editions are still at the bindery, but should be shipped shortly. The book has turned out really well, I think, and should be a must for every Moorcock collector, dealer, or researcher. makes this an invaluable bibliography. The difficulty of doing a bibliography on someone as prolific as Moorcock is reflected in the contents, which includes his books, stories, articles, letters, reviews, comics, editorials, fanzines, records, movies, manuscripts, etc. As well, fiction and non-fiction inspired by him is also included. During the course of doing the research for this book, the author, Richard Bilyeu, has also made

(continued on page 20)

CURTIS BOOKS

by Dennis Lien

Between 1969 and 1972 inclusive, Curtis Books produced 73 science fiction or fantasy titles, and at least four items of sf interest (three de Camp historical novels and Robert Moore Williams' autobiographical/philosophical LOVE IS FOREVER--WE ARE TONIGHT, which was packaged as sf). The following records them in two lists: one by author; one more-or-less chronological.

In the author list, the books are recorded as follows: First line--name of author; title; alternative title if any; pagination of Curtis edition. Second line--classification as novel/anthology/etc.; indication "original" or source of earlier book publication and its date; date (in parenthesis) for originals. The term "original" in this case merely indicates first book publication; substantially identical magazine edition, if any, is noted on the third line.

Of the 77 works covered, 57 are novels (three of them historical novels), 8 are one-author collections of short stories (including the two Pratt titles, each comprised of two long novelettes), 2 are "novelized" short story sequences (Binder and Nearing), 9 are anthologies, and 1 is the Williams book mentioned above.

Of the 77, 32 are originals (first book editions) and 45 are reprints; of these 42 are reprinted from hardcover editions by Doubleday (although in 5 or 6 of these cases, the Doubleday edition was itself reprinted from an earlier non-US edition). The other three are the Conrad, Blackwood, and Marshall titles.

Five have cover price of .60; six have cover price of .95; the other 66 are priced at .75.

All of these Curtis titles were standard US paperback size (17.5 mm. x 10.5 mm.). All have either black spines with white lettering or (more frequently) white spines with black lettering, with the exception of Marshall's THE LOST LAND in which a wrap-around cover produces black lettering on blue and pink. All except the Blackwood have the Curtis symbol--a small bust of Benjamin Franklin inside a circle--at the top of the spine and at the upper left corner of the cover. With a few late exceptions, this symbol shows a white bust against a red background. (In the exceptions, it is white against black or black against white.)

All titles have an eleven digit identification number (ISBN). The first three digits, identifying the publisher, are at first "123" and later "502". The last three are always "060", "075", or "095", depending upon price. The middle five, set off by hyphens on both ends,

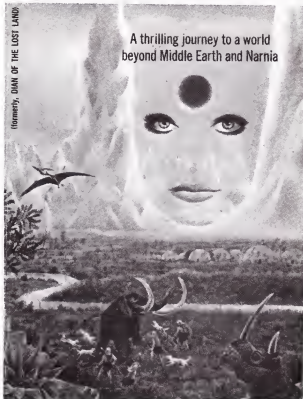
can be divided into two sections: the first two digits in the middle field (always "06", "07", or "09", again depending upon price), and the remaining three, which indicate chronology within each price-set. In the chronological list, the books are broken down by year, then by price, and listed in order of publication within this.

All information has been checked against the books themselves, with the exception of those titles I have not been able to find (de Camp's GOLDEN WIND and the Conrad and Burke titles). Use of Joanne Burger's SF PUBLISHED IN ((YEAR)) series for 1969-1972 is gratefully acknowledged (copyright dates given in Curtis Books for other than originals are only those of the Doubleday or other edition, making Burger invaluable). I've also checked Tuck (2nd edition and first volume of 3rd), the Day and NESFA indexes, and PAPERBOUND BOOKS IN PRINT (which began listing Curtis Books only in July '71) and other library tools. Any errors, of course, my own, and corrections and additions will be welcomed.

CURTIS BOOKS 07227 75c

THE LOST LAND

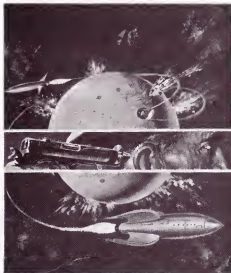
by Edison Marshall



75c

CURTIS BOOKS
502-07147-075A science fiction novel by
Lloyd Biggle, Jr.

WATCHERS OF THE DARK

A monstrous weapon from beyond
threatens the galaxy with total madness

75c

CURTIS BOOKS
502-07147-075

ROBERT BLOCH

IT'S ALL IN YOUR MIND

A NOVEL



75c

CURTIS BOOKS
123-07008-075Science Fiction
by John Brunner

NO FUTURE IN IT

Fantastic adventures
in time and space
"Good . . . and wild"

—San Francisco Chronicle



75c

CURTIS BOOKS
123-07008-075Future men and women—
lives and love—mangled by the horrors
of Interplanetary War . . .

SCIENCE-FICTION BY KENNETH BULMER

BLAZON



| | | | |
|------------------------|---|---|---------|
| Alper, Gerald A. | My Name is Vladimir Sloifowski novel | original (1970) | 205 pp. |
| Balchin, Nigel | Kings of Infinite Space novel | Doubleday: 1968 | 191 pp. |
| Barjavel, Rene | Ashes, Ashes (a.k.a. Ravage) novel | France: Denoel: 1943 Doubleday: 1967 | 191 pp. |
| Bentley, John | Where Are the Russians? novel | Doubleday: 1968 | 240 pp. |
| Biggle, Lloyd | The Rule of the Door and Other Fanciful Regulations nine stories | Doubleday: 1967 | 176 pp. |
| | The Still, Small Voice of Trumpets novel | Doubleday: 1968 | 206 pp. |
| | Watchers of the Dark novel | Doubleday: 1966 | 176 pp. |
| Binder, Eando | The Double Man novel | original (1971) | 159 pp. |
| | Five Steps to Tomorrow novel | original (1970) Startling, July 1940 | 158 pp. |
| | Get Off My World novel | original (1971) | 144 pp. |
| | The Impossible World novel | original (1970) Startling, March 1939 | 159 pp. |
| | The Mind from Outer Space novel | original (1972) | 159 pp. |
| | Puzzle of the Space Pyramids novelized short stories | original (1971) Thrilling Wonder, 1937-1942 | 205 pp. |
| | Secret of the Red Spot novel | original (1971) | 160 pp. |
| Blackwood, Algernon | Dudley and Gilderoy novel | Dutton: 1929 | 240 pp. |
| Bloch, Robert | It's All in Your Mind (a.k.a. The Big Binge) novel | original (1971) Imaginative Tales, July 1955 | 128 pp. |
| Brown, Harrison | see Zerwick, Chloe | | |
| Brunner, John | No Future In It eleven stories | UK: Gollancz: 1962 Doubleday: 1964 | 190 pp. |
| Bulmer, Kenneth | Blazon novel | original (1970) | 190 pp. |
| | The Doomsday Men novel | Doubleday: 1968 | 223 pp. |
| | The Insane City novel | original (1971) | 175 pp. |
| Burke, John (ed) | Tales of Unease anthology: 21 stories | UK: Pan: 1966 Doubleday: 1969 | PP. |
| Campbell, John W. (ed) | A World by the Tale (a.k.a. Analog 3) anthology: 8 stories | Doubleday: 1965 | 191 pp. |

75c



A Science-Fantasy
Novel by
A. Bertram Chandler

the sea beasts

A strange force causes
mighty ships to vanish
in mid-ocean—
and only one man
and one woman
can find the answer

An Original Novel

75c



A Science-Fantasy Novel by Cristabel

MANALACOR OF VELTAKIN

Powerful invaders threaten the people of Veltakin—
where peace and love have reigned for a thousand years

An Original Novel

75c



A science-fiction thriller
about the Monte Cristo of the future...
A robot with human feelings
In a controlled, murderous solar system...

A Science-Fiction Novel by John Jakes

MONTE CRISTO #99

AN ORIGINAL NOVEL

75c



Science Fiction edited by Damon Knight,
winner of the Hugo Award

Fantastic stories of the unknown,
by masters such as Ray Bradbury,
Robert Heinlein, Fritz Leiber,
Avram Davidson and Theodore Sturgeon

THE DARK SIDE

| | | | |
|----------------------|---|--|---------|
| | The Permanent Implosion (a.k.a. Analog 4) anthology: 7 stories | Doubleday: 1966 | 192 pp. |
| | Countercommandment (Analog 5) anthology: article, 9 stories | Doubleday: 1967 | 221 pp. |
| Chandler, A. Bertram | The Sea Beasts novel | original (1971) | 189 pp. |
| | To Prime the Pump novel | original (1971) | 157 pp. |
| Cristabel | The Cruachan and the Killane novel | original (1970) | 287 pp. |
| | The Golden Olive novel | original (1972) | 239 pp. |
| | Manalacor of Veltakin novel | original (1970) | 222 pp. |
| Conrad, Earl | The Da Vinci Machine: Tales of the Population Explosion 16 stories | Fleet: 1968 | 144 pp. |
| Daventry, Leonard | Reflections in a Mirage novel | Doubleday: 1969 | 191 pp. |
| | The Ticking Is in Your Head novel | Doubleday: 1969 | 223 pp. |
| de Camp, L. Sprague | The Arrows of Hercules historical novel | Doubleday: 1965 | 318 pp. |
| | An Elephant for Aristotle historical novel | Doubleday: 1958 | 382 pp. |
| | The Golden Wind historical novel | Doubleday: 1969 | pp. |
| | A Gun for Dinosaur 14 stories | Doubleday: 1963 | 319 pp. |
| DuBois, Theodora | Solution T-25 novel | Doubleday: 1951 | 221 pp. |
| Duke, Madelaine | Claret, Sandwithes and Sin novel | UK: Four Square: 1966 Doubleday: 1966 | 144 pp. |
| | This Business of Bomfog novel | Doubleday: 1967 | 224 pp. |
| Elliott, Bruce | The Rivet in Grandfather's Neck novel | original (1970) | 157 pp. |
| Garrett, Randall | Too Many Magicians novel | Doubleday: 1967 Analog, Aug-Nov 1966 | 238 pp. |
| Godwin, Tom | Beyond Another Sun Novel | Original (1971) | 190 pp. |
| Hartley, L. P. | Facial Justice novel | UK: Hamilton: 1960 Doubleday: 1961 | 189 pp. |
| Jakes, John | Monte Cristo #99 novel | original (1970) | 176 pp. |
| Knight, Damon (ed) | The Dark Side anthology: 12 stories | Doubleday: 1965 | 191 pp. |
| Koontz, Dean R. | The Crimson Witch | | 176 pp. |

10c

 NEW
 123-07014-071

SCIENCE FICTION SHOWCASE

Edited by Mary Kornbluth

Eleven extraordinary stories
by eleven masters of
science-fiction and fantasy



60c

 NEW
 503-21015-071

A Science-Fantasy Novel

Irresistible to men, they planned
a monstrous, one-sex world

the white widows



by Sam Merwin, Jr.

75c

 NEW
 123-07014-075

THE MOON ERA

DAZZLING SCIENCE FICTION
BY THREE FOREMOST MASTERS:
MURRAY LEINSTER
JACK WILLIAMSON
JOHN WYNDHAM



75c

 NEW
 503-07020-075

AMES HOLBROOK, DETY

by Charles W. Runyon



| | novel | original (1971) Fantastic, October 1970 | |
|-----------------------|--|--|---------|
| Kornbluth, Mary (ed) | Science Fiction Showcase anthology: 10 stories and 1 poem | Doubleday: 1959 | 128 pp. |
| Lymington, John | The Night Spiders novel | UK: 1965 Doubleday: 1967 | 222 pp. |
| Malec, Alexander | Extrapolasis 11 stories | Doubleday: 1967 | 208 pp. |
| Mannes, Marya | They novel | Doubleday: 1968 | 190 pp. |
| Marshall, Edison | The Lost Land (a.k.a. Dian of the Lost Land) novel | Kinsey: 1935 | 189 pp. |
| Merwin, Jr., Sam | The House of Many Worlds novel | Doubleday: 1951 Startling, September 1951 | 206 pp. |
| | The White Widows novel | Doubleday: 1953 Startling, October 1953 | 126 pp. |
| Moskowitz, Sam (ed) | The Moon Era anthology | Doubleday: 1967 | 192 pp. |
| Nearing, Jr., H. | The Sinister Researches of C. P. Ransom novelized short stories | Doubleday: 1954 F&SF 1950-1953 | 224 pp. |
| Peterson, John Victor | Rock the Big Rock novel | original (1970) | 221 pp. |
| Pohl, Frederik (ed) | Final Encounter (a.k.a. The Eighth Galaxy Reader) anthology: 12 stories | Doubleday: 1965 | 223 pp. |
| | Door to Anywhere (a.k.a. The Tenth Galaxy Reader) anthology: 11 stories | Doubleday: 1967 | 224 pp. |
| Poyer, Joe | Operation Malacca novel | Doubleday: 1968 | 158 pp. |
| Pratt, Fletcher | Double in Space two short novels | Doubleday: 1951 Thrilling Wonder, 1951 | 174 pp. |
| | Double Jeopardy two short novels | Doubleday: 1952 Thrilling Wonder, 1952 | 176 pp. |
| Reynolds, Mack | Computer World (a.k.a. The Computer Conspiracy) novel | original (1970) If, Nov-Dec 1968 | 190 pp. |
| | Once Departed novel | original (1970) | 128 pp. |
| Runyon, Charles W. | Ames Holbrook, Deity novel | original (1972) | 160 pp. |
| Saxton, Josephine | The Heiros Gamos of Sam and An Smith novel | Doubleday: 1969 | 127 pp. |
| Sohl, Jerry | The Anomaly novel | original (1971) | 160 pp. |
| Tate, Peter | The Thinking Seat novel | Doubleday: 1969 | 192 pp. |
| Tyler, Theodore | The Man Whose Name Wouldn't Fit | | 206 pp. |

| | | | |
|------------------------------------|---|-----------------|---------|
| | novel | Doubleday: 1968 | |
| Utey, Brian R. | Martyr novel | original (1971) | 160 pp. |
| Wayman, Tony Russell | Ads Infinitum (Being a Second Tale from the Dream House) novel | original (1971) | 240 pp. |
| | Dunes of Pradai novel | original (1971) | 319 pp. |
| Wilhelm, Kate | The Nevermore Affair novel | Doubleday: 1966 | 207 pp. |
| Williams, Robert Moore | Love Is Forever--We Are For Tonight nonfiction | original (1970) | 141 pp. |
| | Now Comes Tomorrow novel | original (1971) | 160 pp. |
| | When Two Worlds Meet six stories | original (1970) | 222 pp. |
| Wodhams, Jack | The Authentic Touch novel | original (1971) | 189 pp. |
| Zerwick, Chloe & Harrison Brown | The Cassiopeia Affair | Doubleday: 1968 | 207 pp. |



CHRONOLOGICAL TITLE LIST

1969 titles

60 cent titles:

| | | |
|---------------|----------------|----------------------------|
| 123-06050-060 | Duke | Claret, Sandwiches and Sin |
| 06068 | Kornbluth (ed) | Science Fiction Showcase |

75 cent titles:

| | | |
|---------------|-----------------|---|
| 123-07002-075 | Bulmer | The Doomsday Men |
| 07006 | Lyndington | The Night Spiders |
| 07007 | Malec | Extrapolasis |
| 07008 | Brunner | No Future In It |
| 07011 | Wilhelm | The Nevermore Affair |
| 07014 | Moskowitz (ed) | The Moon Era |
| 07015 | Barjavel | Ashes, Ashes |
| 07019 | Balchin | Kings of Infinite Space |
| 07020 | Tyler | The Man Whose Name Wouldn't Fit |
| 07022 | Garrett | Too Many Magicians |
| 07023 | Bentley | Where Are the Russians? |
| 07024 | Biggle | The Rule of the Door |
| 07028 | Hartley | Facial Justice |
| 07029 | Knight (ed) | The Dark Side |
| 07032 | Poyer | Operation Malacca |
| 07033 | Biggle | Watchers of the Dark |
| 07036 | Biggle | The Still, Small Voice of Trumpets |
| 07037 | Zerwick & Brown | The Cassiopeia Affair |
| 07043 | Pratt | Double in Space |
| 07044 | Pratt | Double Jeopardy |
| 07049 | Merwin | The House of Many Worlds |
| 07051 | Nearing | The Sinister Researches of C. P. Ransom |

95 cent titles:

| | | |
|---------------|---------|--------------------|
| 123-09018-095 | de Camp | A Gun for Dinosaur |
|---------------|---------|--------------------|

1970 titles

60 cent titles:

| | | |
|---------------|----------|-------------------------------------|
| 123-06072-060 | Merwin | The White Widows |
| 06101 | Williams | Love Is Forever--We Are for Tonight |
| 502-06122-060 | Reynolds | Once Departed |

75 cent titles:

| | | |
|---------------|---------------|---------------------------------|
| 123-07058-075 | Mannes | They |
| 07060 | Campbell (ed) | A World by the Tale |
| 07061 | Daventry | Reflections in a Mirage |
| 07064 | Campbell (ed) | The Permanent Implosion |
| 07065 | Daventry | The Ticking Is in Your Head |
| 07067 | Campbell (ed) | Countercommandment |
| 07070 | Pohl (ed) | Door to Anywhere |
| 07071 | Pohl (ed) | Final Encounter |
| 07076 | DuBois | Solution T-25 |
| 07077 | Duke | This Business of Bomfog |
| 07081 | Williams | When Two Worlds Meet |
| 07082 | Peterson | Rock the Big Rock |
| 07088 | Alper | My Name is Vladimir Sloifolski |
| 07091 | de Camp | The Golden Wind |
| 07092 | Cristabel | Manalacor of Veltakin |
| 07093 | Cristabel | The Cruachan and the Killane |
| 07098 | Reynolds | Computer World |
| 07099 | Bulmer | Blazon |
| 502-07100-075 | Jakes | Monte Cristo #99 |
| 07101 | Elliot | The Rivet in Grandfather's Neck |
| 07105 | Conrad | The Da Vinci Machine |
| 07106 | Binder | Five Steps to Tomorrow |
| 07113 | Binder | The Impossible World |

95 cent title:

502-09052-095 Burke (ed)

Tales of Unease

1971 titles

75 cent titles:

502-07115-075 Williams
 07116 Chandler
 07121 Binder
 07122 Bulmer
 07129 Godwin
 07130 Wayman
 07134 Binder
 07135 Chandler
 07142 Wodhams
 07147 Bloch
 07150 Utley
 07151 Sohl
 07156 Koontz
 07163 Binder
 07167 Binder
 07178 Wayman

Now Comes Tomorrow
 To Prime the Pump
 Get Off my World
 The Insane City
 Beyond Another Sun
 Ads Infinitum
 Puzzle of the Space Pyramids
 The Sea Beasts
 The Authentic Touch
 It's All in Your Mind
 Martyr
 The Anomaly
 The Crimson Witch
 Secret of the Red Spot
 The Double Man
 Dunes of Pradai

1972 titles

75 cent titles:

502-07188-075 Binder
 07197 Saxton
 07202 Runyon
 07208 Tate
 07227 Marshall

The Mind from Outer Space
 The Hieros Gamos of Sam and An Smith
 Ames Holbrook, Diety
 The Thinking Seat
 The Lost Land

95 cent title:

502-09146-095 Cristabel
 09205 Blackwood

The Golden Olive
 Dudley and Gilderoy

Dates Unknown

95 cent titles:

123-09044-095 de Camp
 502-09059-095 de Camp

The Arrows of Hercules (1969 or 70)
 An Elephant for Aristotle (1970 or 71)

Note: Some "123" prefix titles seem to have been later reissued with "502" prefixes but otherwise unchanged: de Camp's Gun for Dinosaur and his Golden Wind, and Brunner's No Future in It. Can someone confirm these or add others?



A REPORT ON PULPCON 9

by Albert Tonik

At long last, there was a PULPCON 9. At PULPCON 8, the announcement was that PULPCON 9 would be held at Akron in early summer of 1980. Eagerly, we fans awaited word on the final plans. Summer approached and vanished with nary a word about PULPCON. After giving up hope, an announcement arrived. PULPCON 9 would be in Dayton in November. Would we have to battle the snow and ice to get to Dayton? That fear was groundless, because the weatherman favored PULPCON with beautiful weather.

What happened to Akron? Fred Cook had been unable to make adequate hotel arrangements in Akron. Instead of giving up on PULPCON 9 for 1980, he contacted Richard Clear in Dayton. Richard obtained the services of the Sheraton Dayton Downtown again (it was the site of PULPCON 8).

How was PULPCON 9? It was good, not great. It was remarkably well done for an affair put together at the last moment. Many of the faithful arrived for the setting up of the dealers' tables on Thursday evening, November 6, 1980. The Dragon's Lair Bookstore of Dayton greeted us with a cold cut buffet, which was appreciated by many a weary traveler. The buying and selling was pretty brisk on Thursday evening. However by Friday and Saturday, a lassitude seemed to settle over everyone. People stopped buying. Just to keep things moving a large number of trades were consummated. By noon on Sunday, people seemed eager to pack up their magazines and head for home.

The best part of the convention was the people. The guests of honor were superb! I will get to them shortly. First let me mention some fans. I will not attempt to name everyone, so do not take offense if your name is not here. There was Ben Jason of Cleveland, who is one of the best known of the old-time fans. Glenn Finley of Denver was a newcomer, and he brought some old lost race tales. Winston Dawson of Centerline, Michigan, has been collecting since 1895. Jack McGonigle of Harmony, Pennsylvania, brought his wife and preteen daughter (a delight to talk to). Art Dobin flew in from Chicago for the Saturday night banquet. I got to meet Bob Weinberg. Then there were the people that stood out because of their peculiar costumes. First and foremost was Tony Tolin with THE SHADOW's slouch hat. The hat was given to Tony by Jerome Rozen. Jerome claimed that it was the very hat that his brother, George, used when he painted THE SHADOW covers. There had been a moth hole in the top and the band had disintegrated. Tony repaired the hole and replaced the band. John Roy had on his comic strip shirt. It had been constructed by his wife out of cloth imprinted with a Canadian comic strip. One nut wore his DOC SAVAGE tee shirt all the time. I believe his name was Albert Tonik. He had purchased the shirt from Shawn Gabbard. All of these people were overshadowed by Darrell Richardson. He showed up in his white ducks and

Mexican Guayaberas shirt. Then for the banquet, he displayed his sartorial elegance by wearing a safari suit trimmed in leopard fur.

John Roy is a retired Royal Canadian Mounted Policeman. He asked me what the motto of the RCMP was. Without hesitation I said, "He always gets his man". "Wrong", he says, "It is *Maintiens le Droit*". This means, uphold the law (literally, maintain the right). He explained that the red serge coats were only dress uniforms. They were never worn while on regular duty. Such things were American writers' fictions. There goes another illusion, down the drain!

Now, back to the guests of honor. On Friday evening were introduced to Rafael M. DeSoto. Mr. DeSoto was one of the prolific cover artists of the pulp magazine era. He painted many of the covers for THE SPIDER, DIME DETECTIVE, THRILLING DETECTIVE, BLACK MASK, DETECTIVE TALES, and many others. During a period of sixteen years, from 1932 to 1948, he painted over 800 covers. We were treated to a slide show of his covers. Gordon Huber had photographed about 100 of them on 35 mm slides. The slides were beautiful. Mr. DeSoto recognized most of them. Surprisingly there were some that he did not recognize. It is interesting that on a few covers, there is a man who resembles Doc Savage. Mr. DeSoto commented that Baumhofer's style was respected and therefore copied by other artists.

Rafael DeSoto almost did not make it to PULPCON. He had had a heart attack just a month before. But he showed up escorted by his beautiful daughter, Maria L. DeSoto, who was taking time off from her college studies to look after her father. Rafael, as he preferred to be addressed, was a small, frail man. He was very courteous and kind. He gives the impression of being a real Grandee. He may not have inherited the title, but he certainly acted as though he deserved it.

His life story sounds like he was destined for greatness. He was born in Spain. As a youth he moved to Puerto Rico where he attended religious school. When he graduated, he was asked whether he wanted to become a monk or an artist. When he indicated an indecision, he was told to become an artist. If he wanted to be a monk, he would not have hesitated. He went to New York and art school. When he graduated, he started doing interiors for Street & Smith. Very quickly, he switched to covers and to other companies. He could work at such a pace that he could complete at least one cover a week. The company would send him a story synopsis and he would do a sketch. He would bring it in and the art director and editor would critique it and accept it or not. After a while, he tired of the continual bickerings. He tried bringing in a few paintings that he had constructed from his own imagination. He found that they were acceptable. So henceforth, he would paint and sell a cover, and the story would be constructed around the picture. In the beginning, he received about \$150 per cover. By the end of the pulps, this fee had grown to about \$250.

When he started in 1932, like most cover artists of the day, he used live models. His female model was a dark haired girl named Frances. As seems to happen with young people who work together, they married. Thereafter, she modeled without pay. After Frances died, Rafael took to wife another model, a blonde, Audrey. She was so anxious to stop posing that she rapidly became pregnant. When Rafael quit the pulps in 1948 (there was very little business by then), he did paperback covers for six years. He has since become a famous portrait painter. He has been honored by his fellow painters many times.

Another guest of honor was Walter B. Gibson, creator of THE SHADOW (is there anyone who does not know this?). He entertained at the banquet on Saturday night and again at midnight. Walter stated that Street & Smith had been in business 75 years when he started working for them in 1930. Well, Walter, himself, has been a writer for 75 years. When he was seven years old, he had a puzzle published in ST. NICHOLAS MAGAZINE. He told us that he went to high school in Philadelphia at Chestnut Hill Academy, a boy's school. One of the requirements for graduation was to memorize one of the long classical poems. Recently, he was invited to speak to the graduating class. He told them the story of a boy who had memorized many poems but went blank when he had to recite for graduation. Walter proceeded to recite what the boy remembered, which were the famous lines from many different poems, all strung together as from one piece. It was hilarious.

Walter Gibson has ghosted books for many magicians. He is a famous magician in his own right. He explained that the secret of a good magician is misdirection. He demonstrated several tricks and then proceeded to explain them. In one trick, he stuffed a colorful handkerchief into a closed fist. When the fist was opened, lo and behold, all that was there was an ordinary egg. The explanation followed. While he was waving the colorful handkerchief in one hand, the other hand reached into a pocket and palmed an egg with a hole in it. When he stuffed the handkerchief into his closed fist, it was being stuffed into the hollow egg. Then, since we knew how the trick was performed, he did it again so that we could see it in fast motion. At the end, he opened his fist, and there was the egg. Then he took an empty glass and cracked the egg over it. To the amazement of the audience, out poured the contents of a real, raw egg. It was the old "the hand is quicker than the eye" bit. However, Walter explained that the hand is not quicker than the eye. It is just that the eye does not know which hand to follow. It just shows that you can not trust a magician who says he will explain a trick. He is really out to confound you. Not like in the pages of the old OPERATOR 5 stories.

Both Rafael DeSoto and Walter Gibson were presented plaques. Each plaque was a large wooden affair with a brass plate inscribed to the guest of honor of PULPCON 9. On each plaque was a 7" x 10" photo of a cover. The one for Rafael DeSoto was a reproduction of the cover for the November 1934 issue of THRILLING DETECTIVE, which

cover he had painted. The one for Walter Gibson was a copy of the original painting for the June 1, 1938 issue of THE SHADOW (illustrating the story, Voodoo Trail).

At midnight on Saturday night, Walter Gibson conducted a seance. This was supposed to summon the ghost of Harry Houdini. Walter explained that many people had tried without success since Houdini died, so he had little hope for success. He had a group of about twenty people sit in a circle and hold hands. In the middle of the circle were three people each with a different trick representing a famous magician. The manifestation to be sought would be to have the ghost of a famous magician perform his favorite trick. One person had his hands firmly enchained for Houdini. Another held a goblet containing a deck of cards. Blackstone loved to perform the incredible card-rising-out-of-the-deck trick. The third person held a goblet containing a knotted handkerchief. Thurston was famous for his knots-disappearing trick. At the stroke of midnight, we were to maintain absolute silence. They dimmed the lights. We held our breath for ten seconds. Then Walter announced that the witching hour was over and the lights came on full. We all looked at the three people, but nothing had changed. Then the man with his wrists chained stood up. He gave a yelp of surprise and the chains fell off his wrists. It turned out that he was a magician from the Dayton chapter of magicians. Walter had invited some of them to attend our little gathering. We were treated to a magic show. Walter showed us the Hindu sticks illusion, which he claims to be the first to use in the United States. Then another magician from Dayton entertained us with some astounding tricks involving cards and rubber balls.

In addition to the activities centered around the guests of honor, there were some handled by the fans. On Friday evening, there was a panel discussion on H. Bedford-Jones. The panel members were Darrell Richardson of Memphis, Harry Noble of New Jersey, and Diggs La Touche of Cleveland. The author's name was H. Bedford-Jones. He was born in Canada in 1887. He wrote for forty years and died in 1944. Frederick Faust is credited with churning out 30 million words (see the book on Max Brand by Dr. Richardson). H. Bedford-Jones may have equaled that output or even exceeded it. Bedford-Jones seems to have known about every battle that was ever fought in the history of man, how it was fought, and with what weapons. He has dramatized most of those battles in his stories. Darrell Richardson has studied Bedford-Jones for fifteen years. He has a typed bibliography that is 1-1/2" thick. He showed us a selection of hardcover books written by Bedford-Jones under various pseudonyms. If you want a list of the pseudonyms, write to Dr. Darrell C. Richardson, 899 Stonewall St., Memphis, TN 38107.

The final speaker at the banquet on Saturday night was Darrell Richardson. He stated that he is presenting a History of the Pulp Magazines to the attendees of the PULPCONS. This history consists of a series of 18 lectures. He has given five at previous PULPCONS. This was the sixth. The other five had been a preamble, and

now he was ready to dig into the "real stuff". Darrell is a retired preacher and it shows. He regaled us with anecdotes about pulp collectors. He brought out dozens of magazines and dazzled us with rare items of which I, at least, had never heard. He showed us magazines in different sizes and formats. He showed us some magazines that went through several metamorphoses in going from dime novel to pulp trying to find the perfect size. He claims that his house is a veritable museum with over 19,000 magazines. Maybe one of you readers should visit his home and paint a word picture of it for the rest of us fans. The festivities were concluded with everyone singing Happy Birthday to Joanne, the wife of Richard Clear (age not given, nor asked).

The only sad note of the Saturday evening festivities is that we ran out of time for Diggs La Touche. He is retired from the Air Force and living in the Akron-Cleveland area. He was going to show some slides of "Parents of the Pulps". He had a large collection of colored slides of the covers of the Dime Novels.

The verbal sessions were attempted to be recorded by Don Ramlow. If anyone would like to hear what was said, I feel that Don would try to supply you with a copy of the tape at your expense. Write to Don Ramlow, 2616 Crescent Dr., Kalamazoo, MI 49001.

On both Friday night and Saturday night there was an auction. The auctioneering was handled ably by John Roy and Rusty Hevelin. There was nothing as dramatic as the auctioning of the Baumhofer paintings at PULPCON 8. I will just mention a few of the items to give you a flavor of what transpired. An issue of THE SPIDER for September 1937 sold for \$38. The July 1927 issue of BLACK MASK went for \$45. The bidding on the June 1932 issue of BLUE STEEL went to \$120. A copy of Frank Gruber's THE PULP JUNGLE was bid to \$8.50. Copies of the photos that went on the plaques for the guests of honor were put up for auction. The photo copies of THE SHADOW cover went to \$16 apiece while the DeSoto cover went to \$17. A raffle was started for a copy of SAUCY STORIES. Each raffle ticket was sold at \$5 (a bargain for the winner). At the end of the auction they had this pile of raffle tickets. They needed a hat to put them in, so a draw could be made. Who had a hat? Tony Tollin had an old slouch hat. The raffle tickets were dumped in and Rafael DeSoto was asked to pick one. Whose name did he pull out of that old slouch hat?...Anthony Tollin.

On Friday evening there was a meeting to select the site for next year's PULPCON. There was only one bid. Tony Tollin volunteered to have the meeting in Bridgeport, Connecticut. This will be a special PULPCON. It will be number 10. Also, 1981 will be the fiftieth anniversary of the publication of the first issue of THE SHADOW. The site is fairly close to where Walter Gibson started and continued his career. In addition to Walter Gibson, Tony Tollin hopes to invite other people from that era such as John Nanovic, the former editor at Street & Smith. It is hoped that at PULPCON 10, there will be some representative from the West Coast who will bid on hosting PULPCON 11 on the West Coast in 1982.

Some closing notes. Another convention was announced. This announcement came from Ray Walsh, who along with Bob Weinberg is PULP PRESS. The convention is CLASSICON and will be in East Lansing in May. For more information write to Ray Walsh, Curious Book Shop, 307 East Grand River, East Lansing, MI 48823. A vote of thanks is due the entire committee for a smooth running convention, from the chairman, Fred Cook, to all the working members: Gordon Huber, Gary Diedrich, Mark Tatam, Von Crabill, Richard Clear, and E. P. Diggs La Touche.



Walter Gibson

Walker Martin
Rafael De Soto

De Soto cover art

Walker Martin with
De Soto art

James Archambault

Diggs La Touche
Fred Cook

Darrell Richardson

Rusty Hevelin
John F. Roy

Robert Weinberg



Ray Walsh

REVIEWS

by J. Grant Thiessen

Pitts, Michael R. **HORROR FILM STARS.** (McFarland & Company Inc., Box 611, Jefferson, NC 28640, \$12.95 paper, \$16.95 cloth)

This is an excellent reference book for the horror movie buff. It consists of career summaries of 43 horror movie stars, including Lon Chaney, Peter Cushing, Boris Karloff, Christopher Lee, Peter Lorre, Bela Lugosi, Vincent Price, Claude Rains, Basil Rathbone, and many more. Also included are filmographies of each of the 43 stars, stills from many of the movies, and a bibliography which clearly shows the extent to which the author has done his homework. His SELECTED bibliography takes up four pages. The book is also carefully indexed. Although I am not myself a horror movie fan, I think this book is well worth the price tag to someone who is.

Pitts, Michael R. **FAMOUS MOVIE DETECTIVES.** (Scarecrow Press, Inc., P.O. Box 656, Metuchen, NJ 08840, \$18.50 hardcover)

From a different publisher but of equal quality comes this book by the same author as the previous review. With an interesting style, Pitts discusses such movie detectives as Boston Blackie, Charlie Chan, Dick Tracy, Ellery Queen, The Falcon, Mike Shayne, Mr. Moto, The Saint, Sam Spade, The Thin Man, Nero Wolfe, and many more. Again, stills and filmographies round out a top-notch volume for movie buffs.

Parish, James Robert & Michael R. Pitts. **THE GREAT SPY PICTURES.** (Scarecrow Press, Inc., \$21.00).

In 585 pages, the authors present filmographies, credits, plot summaries, and commentaries on 463 great spy pictures. Also included are listings of spy shows on radio, spy shows on television, and a 47 page selected bibliography of spy novels. Highly recommended to spy buffs.

Parish, James Robert & Michael R. Pitts. **THE GREAT SCIENCE FICTION PICTURES.** (Scarecrow Press, Inc., \$18.00).

This 390 page reference is just as good as any of the others listed above. About 350 sf movies are presented with complete cast and production credits, synopses, excerpts from reviews, general background information and editorial comment. Also included are listings of radio sf shows, sf shows on television, and a seemingly less appropriate listing of bibliographies of science fiction books.

Haydock, Ron. **DEERSTALKER! HOLMES AND WATSON ON SCREEN.** (Scarecrow Press, Inc., \$15.00)

In 326 pages, over 400 Holmes movies and tv appearances are documented with stills, commentary, reviews, cast and credits listings,

and much more. Also included are Holmesian satires and comedies, other Conan Doyle films, and histories of Holmes influenced movie and tv sleuths (e.g. Sexton Blake, Craig Kennedy, Mr. Mycroft, etc.) A bibliography of fiction and non-fiction is appended.

All of the above movie-oriented books are highly recommended for their thoughtful insight, broad coverage, and excellent filmographies. Studded with stills, they make an excellent reference for the movie buff, as well as for those interested in a particular type of genre entertainment.



Garrett, Randall & Vicki Ann Heydron. **THE STEEL OF RAITHSKAR.** (Bantam, May 1981, \$2.25)

One of the more prolific writers for the sf magazines in the 50's is enjoying renewed popularity since the publication of his Lord Darcy stories in paperback. With this novel, co-written with his wife, gives excellent reason for his popularity. It is an adventure story in which our hero takes on the identity of a native without understanding how or why, and then has a series of adventures with his telepathic pet/mount/friend. Excellent adventure, I am really looking forward to the sequel.

Etkin, Anne (ed). **EGLERIO! IN PRAISE OF TOLKIEN.** (Quest Communications, Inc., order from Anne Etkin, 6819 2nd St., Riverdale, MD 20840, \$3.95)

An attractive, 110 page paperback, this book is exactly what it states that it is. It includes an appreciation of Tolkien and THE LORD OF THE RINGS, unpublished letters about Tolkien by C. S. Lewis, Lewis' biographical obituary of Tolkien, photos of Tolkien, his home and the countryside which inspired his stories, and Nan Scott's account of her visit with Tolkien, as well as a chronological biography of Tolkien. The book is tastefully and attractively decorated with illustrations by Lucy Matthews.

Roger Zelazny. *THE CHANGING LAND*. (Ballantine del Rey, April 1981, \$2.95)

A new adventure of Dilvish. I am reasonably sure that Dilvish was an early character of Zelazny's, but this states that it is a new novel, with no earlier credits listed. If you liked Zelazny before, you'll like this. If you didn't, you won't. It's vintage Zelazny.

Williamson, Jack. *THE HUMANOID TOUCH*. (Bantam, June 1981, \$2.25)

At long last, the sequel to *THE HUMANOIDS* is available in paperback. (It should be noted that the printing history fails to reflect the Phantasia Press hardcover edition.) I've been waiting for this one for a long time, and I am very happy to say that I was not disappointed in the least. Jack Williamson has become a true master of his craft. The book is carefully written and thought-provoking without interfering with a strong story line.

Brown, Jerry Earl. *UNDER THE CITY OF ANGELS*. (Bantam, June 1981, \$1.95)

This book features the usual ecstatic blurbs from the reviewers, but for a change, I think they are well-deserved. The book is set in the relatively near future, in the sunken ruins of Los Angeles. Most books along that general line turn me off. But this one certainly didn't. For in the prelude, we find out that there is a galactic empire, conducting some sort of search or test. Sounds intriguing. And it is. The book is extremely well written, with a control of language and the texture of words found too seldom among science fiction writers. Give this book a try.



Vinge, Joan D. *THE SNOW QUEEN*. (Dell 17749, May 1981, \$3.25)

One can say about a work as masterful as this one that has not already been said. Joan Vinge, an author whose talents first came to my sight in *FIRESHIP*, has created a tour de force which is

highly recommended reading for all sf fans.

Hall, H. W. *SCIENCE FICTION BOOK REVIEW INDEX, 1974-1979*. (Gale Research, Book Tower, Detroit, MI 48226, \$78.00)

There's a fairly hefty price tag on this book, but for the serious researcher in SF it is a necessity. Approximately 15,600 reviews of more than 6,200 books are cited, from reviews appearing in more than 250 periodicals. An interesting note is that there were more reviews in this volume than in the previous volume. However, the previous volume covered a FIFTY year period, from 1923-1973. Another worthwhile entry to the research shelf.

Holtsmark, Erling B. *TARZAN AND TRADITION*. (Greenwood, 88 Post Road West, Westport, CT 06881, \$22.50 hardcover)

Well, I guess Tarzan has REALLY become respectable. This latest study is by a Professor of Classics. In it, he examines the first six Tarzan books, in relation to language, technique, animals, hero, and themes, during the course of which he shows their relationship to classical Roman and Greek literary techniques and persona. A formidable study. And I thought the Tarzan books were just for fun. Professor Holtsmark says they are much more. Very interesting.

Knight, Damon. *CREATING SHORT FICTION*. (Writer's Digest, 9933 Alliance Road, Cincinnati, OH 45242, \$11.95 hardcover.)

Damon Knight is the founder of the Science Fiction Writers of America, and certainly one of the driving forces in that organization. He is a superlative editor, as his *ORBIT* series adequately expresses. Now he has chosen to share some of his expertise with us in this book, which is applicable to the short story form not just in the science fiction field, but in any other field as well. Filled with anecdote and quotations from other writers, this book is entertaining to read in its own right. If you think you may have a future as a writer, get this book.

SKULLDUGGERY 6, Spring 1981. (P.O. Box 191, MIT Branch Station, Cambridge, MA 02139, \$2.50, 4/\$10.00)

Skullduggery is an ambitious little magazine specializing in the modern crime story, with occasional lapses into fantasy. This latest issue is especially important for a story by Jane Rice called "The Cats". This story was originally bought for Unknown Worlds, before that magazine's unfortunate demise. Will Murray unearthed the manuscript at Const Nast's (present holders of Unknown Worlds' copyrights) offices during the course of research on Doc Savage. This lost fantasy is now restored to us in Skullduggery. Also included are stories by James Reasoner, Michael Thornton, Dafydd Neal Dyar, W. S. Doxey, and Robert Sampson. Also included is an interview with Joseph Rosenberger, author of the Death Merchant series. Give this magazine your support.



PULPSMITH 1, Spring 1981. (The Smith, 5 Beekman St., New York, New York 10038, \$2.00, 4/\$8.00, 8/\$15.00)

This is an unusual magazine which takes its basic premise from the lively age of pulp magazines in America. Its motto: "Anything goes as long as it's good." Although many of the authors are not known to me, there is short fiction by David R. Bunch and James T. Farrell, as well as 11 others. There are also 6 articles, 4 ballads, 2 serials, and 15 poems. 10 artists have contributed artwork to this issue, making an attractive package of this digest magazine. An unusual concept.

WEIRDBOOK 15, 1981. (P.O. Box 35, Amherst Branch, Buffalo, NY 14226, \$4.50)

W. Paul Canley does his usual superb job on this latest issue of Weirdbook. It includes fiction by Brian Lumley, Darrell Schweitzer, Michael Avalone, Lee Barwood, Gerald W. Page, Dennis Etchison, Thomas G. Lyman, Jessica Amanda Salmonson, William Scott Home, Sol Kanemann & William Tredinnick, Eddy C. Bertin, and the late H. Warner Munn. Also included are poems by Robert E. Howard, Joseph Payne Brennan and others.

P S F Q 5, Spring 1981. (Box 1496, Cupertino, CA 95015, 4/\$6.00)

This is a magazine about science fiction, as it says on its masthead. It includes articles by John Shirley, Danny Low, Robert Frazier and Terry Hansen, Paul E. Moslander, and an interview with Robert Silverberg conducted by Dr. Jeffrey Elliot.

ECHOES FROM THE PULPS 4, April 1981. (26502 Calle San Francisco, San Juan Capistrano, CA 92675, \$4.50)

This is a rather interesting book of reviews of imaginary books relating to the pulps. It is filled with illustrations from the old pulps. It is limited to 100 copies, so you'll have to hurry to get one. The publisher has asked that I also state the following: "It is necessary to enclose a SASE with your order so that we may use it to return your check if the limited press run is sold out. The SASE will be returned if it is not needed. However, we cannot return (or acknowledge) checks if there is no SASE and the issue is sold out."

OGRE Vol. 2 #1, January 1981. (P.O. Box 322, New Holland, PA 17557, \$2.00)

This is a rather interesting magazine of fantasy and science fiction. It includes fiction by David F. Nalle and Tony Russo, poetry by Steve Eng and George Bessette, interviews with Ben Bova, Stephen Donaldson, and Robert Sheckley. Also included are a number of articles, including one on Anne McCaffrey's Dragonworlds.

KADATH Vol. 1 #3, November 1980. (Francesco Cova, Corso Aurelio Saffi, 5/9, 16128 Genova, Italy, \$4.00, 4/\$15.00)

This magazine includes an extensive section (in English) by and about Brian Lumley. Included are a bibliography of his books, stories, and poems, including extensive listings of forthcoming publications; three previously unpublished Brian Lumley stories; an interview with Brian Lumley; and a poem by him. It is limited to 450 copies; in the first 100 copies are also inserted another copy of the poem by Lumley, printed on parchment and signed by Lumley. Illustrations are by STEPHEN JONES and David Carson. Production is of a very high standard, printed on slick paper and typeset.

EDITORIAL

(continued from page 4)

some important findings on non-existent printings of Avon and DAW books, and his findings are included in an appendix. The bibliography is also studded with cover reproductions and notes on unusual features relating to titles indexed. All books in series are numbered within the series they are part of. There is a fantastic cover by Steve Leialoha; a collage of images from many of the Moorcock writings. (In the hardcover edition, this painting appears as a frontispiece.) A photo of Moorcock and a brief biography are also included.

Copies of the trade paperback edition are available at \$7.95 plus \$1.00 for postage and handling. The 250-copy numbered edition is signed by the author, artist, and publisher and is available at \$20.00 plus \$1.00 postage and handling. The regular hardcover edition is \$15.00 plus \$1.00 postage and handling. Dealers please enquire for discount rates.

GOLDEN AGE, my original anthology of science fiction glorifying the pulp heritage that present-day science fiction grew from, has been delayed repeatedly, and will not be available until this fall. More information will be printed in SFC as soon as it is available.

Issues 1, 2, 4, 6 and 11 of SFC are now in fairly short supply, especially number 1. If you still need these issues, they should be ordered as soon as possible. Current prices for all back issues are listed in the advertising section.

THE PULP CORNER

by Robert Sampson and Nick Carr

WELCOME, ladies and gentlemen, to "The Pulp Corner", a feature brand new and one we hope will eventually become a permanent fixture. It is our aim to present a sort of hodgepodge relative to that fascinating world many of us grew up in -- the pulp magazine era of the thirties, forties, and into the early fifties. At our beck and call are the experts with knowledge worth passing along, who will give their own views.

First of all a book review: Tom Johnson and Will Murray have come up with SECRET AGENT X: A HISTORY, which is Pulp Classic #22, published by Robert Weinberg. We have absolutely no quarrel with this 96 page chronicle and recommend it very highly to all pulp enthusiasts. The authors have dissected every aspect of X from beginning to end, leaving no idiosyncratic quirk overlooked. A great deal of time and effort, plus hours of researching went into every single page and it was a labor of love. As Tom Johnson wrote recently: "I hope it adds to the history of the pulp magazines, which we both love." Indeed it does that and more. Go out and buy it!

Come with us now back into time as we present: MEMOIRS OF A DOC SAVAGE READER: Do you happen to remember the first Doc Savage novel you ever read? I do, and I have no idea why. It's one of those vagaries of memory. Clear sharp recall when you don't need it. Although try and find the ignition keys or explain to your wife why the check for the fire insurance is still in your pocket. My first Doc Savage had no cover and no spine and the back was gone. So were the first several pages. As I now recall it, the magazine had a furtive, scrambled look, as if it had been crouching under a porch. The place I found it explains its condition. The magazine was mixed in with a stack of Police Gazettes and outdoor sports magazines on a side table in Hick's Barber Shop. This was in Charleston, West Virginia, around 1938. Hicks was an extremely tall, soft-voiced mountaineer with a furrowed face and a great pile of blue-black hair, combed glossy into a shining rise, so that his skull seemed about two inches longer than was decent. He had come down to the city to earn his fortune. As it turned out, he was not apt to find it where he set up shop. The price was 5 or 10 cents--reasonable for the time. Possibly, even at those prices, Hicks might have earned a living. But he was also a perfectionist. When he cut your hair, it stayed cut for six weeks. With the meticulous precision of a scientist dissecting a new microbe, he clipped infinitesimally along. Each hair was examined and nipped to within an atom length of all the others. While Hicks trimmed your hair, whole geologic ages passed; the glaciers came and went; mountain ranges rose and were leveled. To have Hicks cut your hair was, therefore, a major investment of time. So you can appreciate my horror when my turn in the chair crept around--and I discovered that I had nothing to read. Appalling eternities gaped ahead. Nothing

to read. And endless hours to fill. The Police Gazette had no appeal and I had gnawed through all the outdoor magazines while waiting for my brother to get sheared. The only hope was that coverless wreck buried among equally disreputable Gazettes. This I grabbed up and climbed with it into the seat of honor. There it proceeded to shower bits of page edge down my front and across the floor. For it was toast brown and brittle as last year's leaf.

So this is how I met Doc Savage, sitting in a high chair, reading as the scissors circled my head with an eerie metallic chattering. The story was "The Man of Bronze". What was left of the magazine began in the middle of Chapter 11 and from that point, we went on together. It is now proper to say how much I was gripped by the driving story line and fascinating characters. How I was drawn on and on, shivering with excitement as the reeling adventure played out its excitement. That would be proper. But not true. As a matter of fact, I found it mildly boring and slogged along with it only because anything was preferable to sitting in that chair until the glaciers melted. Hicks was so slow that I managed to read all but the last few chapters before being released. As it happened, I didn't run across "The Man of Bronze" again for twenty-five years and never saw the original cover for almost thirty. That's a long time to spend reading a story.

That was my first Doc. The second was "The Other World" (January 1940) which I bought brand, shining new at the drug store. The cover shows Doc under the belly of what is obviously a dinosaur. No human being that ever lived could resist a story about dinosaurs, so I carried the magazine off, read it, was thoroughly, permanently hooked from then on. Unlike The Shadow, which appeared gloriously every other week, and had done so since time began, Doc Savage was published only monthly. Only monthly--the pity of it. Since I could swallow the novel down in about an hour and a half, that left a long hollow space between issues. However, the pain could be eased a little by methodically rummaging the local magazine exchange. And, if you didn't mind wallowing in the sordid, the town was stippled with innumerable little stores that sold someone else's trash. Today, they are called Antique Stores or Flea Markets. Back then, they were Second-Hand Stores and were packed with rusty offal and clothing too dilapidated to be worn, even in the Thirties.

No matter how noisome it was, every store had pulps. You hunted till you found them--coverless: 2 for 5 cents; otherwise 5 cents each. Had my mother any idea what I did on Saturday morning, she would have died thirty-five years earlier. In our home, the pulps were barely tolerated on the ground that "they gave me funny ideas". I never noticed that they gave me anything but satisfaction--and so early I learned that great principle of adult fallibility, which is the first step you take in becoming a fallible adult. I still don't know where I put the car keys. But right now, I can tell you that my ragged copies of "Poison Island"

(September 1939) and "Hex" (November 1939) came from a second hand store. A fairly good copy of "World's Fair Goblin" (April 1939) and an almost new copy of "Mad Mesa" (January 1939) came from a magazine exchange.

Notice that the dates were all 1939. For older issues, you either had to be lucky--even in 1940--or you had to find a long-established magazine exchange where the pulps coated the walls and loaded the basement. But those places were the exception. The more usual hunting grounds rarely offered anything more than two years old and to find a 1936 issue was to celebrate for a week.

As hard as the pulps are to find today, they were, during the 1930's and 1940's, as customary as dust and files, commodities of great abundance during those years. Earlier, I mentioned how many second-hand stores filled the late 1930's scene. There were also numbers of magazine exchanges. These places handled magazines of all sorts, slicks as well as pulps, comics as well as digests. The larger places even had shelves of hardbacks, most usually crowded into the back of the room, where they wouldn't fight with the rest of the stock. You brought in your current magazines and, if they were current (rarely) and in reasonable condition (more rarely), you traded two for one of the same cover price. Trades of comics for pulps were scowled upon, since comic books enjoyed the same status as a leper at the Symphony Ball. If you had nothing to trade, you collected all the pennies that could be borrowed, begged, and scrounged--pennies because nickels were few and dimes were unheard of wealth. Then to the magazine exchange, where, in agony of mind, you selected a few Shadows, a few Doc Savages from great piles of those titles, always leaving behind more than the heart could endure.

For a few years at the end of the 1930's, there was a feeble sort of magazine exchange operated at the edge of the business district in Ada, Oklahoma. To this town we came every summer or so, selecting the hottest time of the year to visit my father's mother. At this time, Ada was about the size of a butterfly's sneeze. Out in the residential section, the roads were brown gravel and sidewalks intermittent. By 10 o'clock, the center of town reeled in a swoon of heat. Bare-footed boys meandering about town in search of amusement progressed from shadow to shadow, for if you stepped on the sunny part of the sidewalk, your toes burst into flame. By careful hopping and scampering, you could work over two blocks to the south side of the business district. There the Ada Magazine Exchange operated within a vast, hollow room, with a ceiling of silver tin. The air glowed with entrapped heat, and the owner, in overalls, open shirt, and face bristles, sat limply before a small floor fan and glowered about his domain.

Scrap-wood tables circled the walls. The pulps stacked across the rear--say thirty feet of coverless, brown magazines, tattered, creased, folded to the point of death. Every magazine had been read to destruction by farm-hands before being brought to town in cardboard boxes and

traded for other issues in approximately the same condition. By ploughing these shelves methodically, I found a copy of "The Men Who Smiled No More" (April 1936), a fascinating story, although the magazine was the usual coverless wreck. Mixed in with the sifting of loose pages was most of the cover of the May 1936 "Seven Agate Devils", showing Doc bending over an obviously murdered man, with a scarlet devil statue standing by. The magazine, itself, was nowhere to be found. I never ran across it again until I was able to buy it in 1969. By then, it cost more than 5 cents.

My real Doc Savage finds in Ada were not in the Magazine Exchange, but in a small storage shed, back of my grandmother's house. The shed was a tiny out-building, jammed with furniture cast off from the main house--chairs and tables and rolled carpets, all too good to throw away, and not good enough to use. Immediately inside the door was a small rolltop desk. This was crammed with miscellaneous and exciting things--pencils and old maps, marbles in glass jars, fragments of perished toys. And several cigars, brittle as a mummy's smile. And two coverless Doc Savage magazines. It was a moment of predestined joy to find all this together. Just when boredom had made living intolerable. The Docs were 1938 issues--the January novel, "The Living Fire Menace"; and the February "The Mountain Monster".

In "Living Fire", Doc and company get down into a cave where they are so charged with electricity that their skins turn red and if they touched someone he'd be blasted with lightning. "The Mountain Monster" tells of a huge towering gigantic spider that comes stalking through the forest, slaving for prey. Magnificent! I read those two novels standing up before that crammed roll-top desk in a stifling semi-dusk, and experimentally smoking the cigars found there. The stories were superb. The cigars were pretty good. I didn't get sick, didn't get caught, and had a grand time. There are some events that lay like jewels, glowing warmly in your memory all your life. That's one of mine. To repeat the exploit now, would leave me in the Intensive Care Unit. But not then. How curiously joy comes and in what strange forms.

Those two Docs, I remember down through the years. Not the titles, however. Those vanished utterly. Years later Fred Cook identified "The Mountain Monster" for me and sent me a copy of it--for which his name will be inscribed on the Rolls of the Blessed. (Ten years ago, Fred, and I still haven't forgotten that good deed.) Well, it's harder to find the Doc Savage magazine now. People are more persnickety about condition than we were, way back when. Sometimes they read what they collect. Sometimes they merely collect. But Doc Savage wasn't an item only for collection at the end of the 1930's. We read. We swooped eyes first into the adventure and let it swallow us up. It wasn't a matter of having something of value--for the magazines were of no real value. But they spoke to us wonderfully, clutched us hard, filled us with heady fire.

We didn't grow up as smart as Doc, or as rich, or as strong. But he got into our secret minds and stayed with us. He was part of our past, part of our expectations. In just a few years, we, too, would move excelling among men. Sure. It was inevitable. Just like Doc. And if we never, somehow, reached those giddy heights, if the world beyond a pulp magazine was a flatter, less exuberant place—well, that was an accident of luck. It could be done. It was being done. Out there, somewhere, all unknown to us, Doc Savage was still adventuring. We knew it in our bones.



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CHARLES L. HARNESS, THE PARADOX MAN

by William D. Vernon

Charles L. Harness' first story was published in 1948. In the ensuing thirty-three years his production has been six novels and twenty-two short stories. When his work is put in print, various highly complimentary adjectives precede his name, and his novel *THE ROSE* is called "legendary". Yet he is relatively unknown to most science-fiction readers. To those who have at least read some of his works, it is still difficult to pin down exactly what he has written. His stories appeared infrequently; they were read and the outlines of their plots were remembered, but the author's name, through lack of repeated appearance, dimmed in the readers' memories as they became crowded with the names of more prolific writers.

Harness is science fiction's "paradox man". Although his work is of high caliber, its appearance has been sparse. *THE ROSE* is often quoted to be "classic" and "famous", yet it was published in book form in the United States belatedly some sixteen years after having appeared first in a minor pulp magazine, where its appearance was reportedly well received, and it has not been reprinted. Harness is American born and raised, yet his works seem to have had greater influence and have received more recognition in England than in the United States.

Dealing with the infrequent appearance of his work is simple. Biographical data are few, but one gathers from them that Harness is a full-time patent attorney for a chemical company. As will be discussed more fully, many of his later stories are centered about chemical-research centers and their associated patent departments. The patent-lawyer protagonists in these stories invariably enjoy their work. One surmises that the author is likely satisfied with his career, so his writing must be for recreational purposes and not for bringing home the bacon.

Why the works of "an almost legendary figure in science fiction circles" have reappeared so few times in print; why the sixteen-year delay in publishing *THE ROSE*, "considered...to be one of the finest science fiction novels ever written"; why it has not been reissued; these are not easy to answer. The reasons certainly do not arise from the quality of his work. Let us now examine the development of Harness' writing.

His first published story was "Time Trap". It manifests a number of plot elements which Harness used frequently in his subsequent works: legal argument, the gradual awakening of a superperson a la van Vogt, skillful insertion of scientific fact/background without the appearance of lecturing, love, and most importantly, use of a time loop or paradox which, when broken, results ultimately in the rebirth of Earth/Man. Between loops the protagonist becomes conscious in an inchoate, disembodied state where he gains

a measure of realization of the nature of the situation he faces. This element is used more fully in some later works.

The next few appearances expanded on one or more of these themes. "Fruits of the Agathon" takes place in 1978(1). The plot details a device that can predict the moment of death of any individual. The protagonist exploits an incipient superpower, psychokinesis, which he uses to counteract the efforts of those who would force the use of the device upon society.

Then came Harness' first novel, *FLIGHT INTO YESTERDAY*. It is a multileveled tour-de-force plotted complexly, another characteristic of his works. In 2187, postwar America is ruled by dictatorship. Alar, the protagonist, is a member of the Society of Thieves, an organization that works to free slaves, slavery once again being in vogue. As his unknown past slowly unfolds, Alar's powers gradually awaken. Through his efforts the human race gets a clean start beginning with the Neanderthal. This time the race presumably will be more peace-like.

This novel was reprinted in hardcover in the United States and later as the flip side of an Ace double, this time under the title *THE PARADOX MEN*. The alternate name arose from the time paradox that allows Alar to accomplish his feat. The one device Harness used in this novel that sticks in the reader's mind, even if all other details fade, is the body shield that protects the wearer against high-momentum weapons (i.e. bullets) but affords no protection against low-momentum ones (i.e. swords). The possibilities for action are obvious. This novel is not to be missed if the reader can locate a copy.

"Stalemate in Space" is a far-future, multilayered space battle characterized by a female protagonist, quite capable of taking care of herself, who is saved by a time loop. The stalemate in the title has multiple implications since there are several stalemated situations in the story. The alternate title, "Stalemate in Time", is an appropriate one as well.

"Heritage" is a routine story about the rebirth of homo sapiens through the efforts of the last man and woman remaining after ninety-thousand years of artificial breeding. "Even Steven" is strictly a humorous story.

Real sophistication surfaced in Harness' next story, "The New Reality". In 1972(1), the protagonist, an ontologist (look that up) becomes convinced that Man's perception of reality is actually what shapes it. For instance, the Earth really was flat until Man decided that it was spherical, then that became reality. He encounters a physicist bent on destroying the present, Einsteinian, universe in order to create one of his own design. In the aftermath of the physicist's experiment, we discover Adam and Eve complete with Snake, you guessed it. The plot is handled deftly. In fact, when one reads Harness' work as a body, it becomes obvious that although

the plots are complex and interwoven, he keeps a firm hand on them. They do not tend to become entangled or to fall away unresolved. Such cannot be said for a lot of the more well-known authors.

"A Thesis for Branderbrook" is another humorous story which differs completely from the rest to date. It is a droll retelling of the Sleeping Beauty legend.

The next story is "The Poisoner". It is set in the far future where an institution known as the Poison Guild has attained respectability. This story is an interesting character sketch featuring a Poisoner and three customers, the overthrown leader of a country which has just undergone a successful coup d'etat, plus his wife and bodyguard. "The Poisoner" is another one-of-a-kind story in Harness' work which makes heavy use of irony.

"The Call of the Black Lagoon" is Harness' one horror story. It details the descent of a man staying in an old manor into madness. There is a bit of humor intertwining the plot.

THE ROSE, Harness' most famous work, then appeared. This short novel saw its initial printing in the British magazine AUTHENTIC SF under the editorship of H. J. Campbell in 1953. It is a Complex story based on the supposed enmity between Art and Science. The lead character is Anna van Tuyt, a psychiatrist cum amateur musician who lacks only the final score to complete her ballet masterpiece THE NIGHTINGALE AND THE ROSE. Her dreams are haunted by the finale: The Nightingale allows her breast to be pierced by the thorn of a white rose, thus reddening it with her own blood, so The Student, whom she loves, can enter the next stage of his life. The ticket required is a Red Rose. Professionally, Anna is engaged to treat Ruy Jacques, a fellow artist, who is the husband of Martha Jacques, the greatest scientist the world has produced. Since she is on the verge of making a stupendous breakthrough, solving the Sciommia equations, the government pampers her. Ruy's aberrant behavior is a distraction, so it must be corrected. Unfortunately Martha is insanely jealous of women around Ruy. Ruy and Anna discover that each of their bodies is undergoing a strange metamorphosis. They are gradually losing some of their intellectual abilities; other, paranormal, abilities seem to be developing in their place, and their bodies are becoming deformed rather grotesquely. Ruy keeps insisting that he must find the Red Rose before he can discover himself. Anna's desire to be loved, Ruy's need to find the Red Rose and Martha's pathological hatred for Art, personified by Anna and Ruy, collide to set the stage for the climax. It occurs at the moment of the final score when Anna, as The Nightingale, and Ruy, as The Student, act the death scene. The ultimate clash between Art and Science is triggered by Martha's invention, a weapon based on the Sciommia equations. The end is a transcendental moment that signals the existence of a superhuman continuation of Man.

I cannot overstress that the reader should secure a copy of THE ROSE, retire to a quiet place, and read it carefully. It will require only a couple of hours to complete. The ending is moving, haunting, and literally spine tingling. Then he should ponder why this novel was not published for so many years and why it has not been reprinted.

From the outside one can only guess why THE ROSE languished so long out of print. I hazard the guess that in the 1950's and 1960's it was perceived as containing too many elements of what we now term the "New Wave" to achieve acceptance. Although the plot details a good bit of hard science, the driving force of the story is the emotional, the illogical, and the metaphysical in conflict with the rational. These elements eclipse the science in the story. THE ROSE was finally reprinted in England in 1965; England is where the "New Wave" originated and attained earlier popularity. Did its publication coincide with the acceptance of the "New Wave"?

"Child by Chronos" appeared in 1953 as well. It is an interesting, humorous, time-paradox story that takes place in the 1970's. In it we follow the life of a lead character who is apparently her own mother/her own daughter.

The five-year period spanning 1948-1953 saw the publication of two novels and eleven short stories by Harness, the last of the period being among his better stories, "The Chessplayers". Its plot concerns a chess club introduced to a chessplaying rat. The reactions of the various members to the rat's ability are the charm of the story. Harness apparently enjoys chess because this is neither the first nor the last time in his works that it plays a role. It is the core of this story, though.

Nothing else new appeared until 1966. Then in the period 1966-1968 Harness published six stories and one novel. The focus of the stories in this period is narrower than in the preceding one.

Two of the stories, "Bugs" and "Bookmobile", can be characterized as one-shot, lighthearted peeks at the effects of technology on facets of society. They are minor contributions to the field. Three of the remaining four stories published in this period, however, are of major importance.

"An Ornament to His Profession" and "The Alchemist" appeared three months apart. The protagonists in both stories are members of the patent department at the Research and Development Center of Hope Chemical Company. In both stories, the characters are sensitively and believably drawn. Harness presents a wealth of information concerning how patent departments are run; how R&D centers are run; how a product is brought from bench to full-scale plant; office politics; and chemistry in general.

All of his serious stories are packed with

chemistry. Chemistry, in my opinion, is the most ineptly handled of all the hard sciences in science fiction. Harness is the only writer I have encountered who not only mentions chemistry but presents it in a manner neither awkward nor artificial. Presumably his undergraduate degree in chemistry plus his vocation have provided him with the proper background. But I digress.

The first story, "An Ornament to His Profession", is a sensitive character study of Conrad Patrick, patent attorney, as he learns that one of the research chemists at Hope is dabbling successfully in the black arts. The heart of the story is the effect of this realization on Patrick's life. "The Alchemist", less serious, follows the R&D center as the scientific staff and the legal staff grapple with the question of whether or not an alchemical process can be patented. This pair of stories marks Harness' focus on the life of the patent attorney. It is from them that one gathers the impression that he is content with his life's work.

"The Million Year Patent" is a futuristic story which investigates the patentability of an idea that violates Einstein's law concerning supraluminal velocities. Its premise, that two spaceships approaching each other, each with velocity 0.6C, would have a relative velocity of 1.2C is false; the combined velocity would be 0.88C. The title is derived from the fact that the normal lifetime of a patent, seventeen years, if measured as ship time on a vessel traveling at velocities approaching C, would be extended to a million years relative to Earth time due to relativistic effects.

But the remaining story in this group, "Probable Cause", is a gem on the order of "The Alchemist" and "An Ornament to His Profession". This story Harness peoples with the nine Justices of the 1984 Supreme Court. We follow them as they consider a case in which a clairvoyant provided the key evidence in a presidential assassination by reading the convicted killer's mind. There is quite a tangled mess for the Court to consider. Is evidence obtained in the manner valid? Is "clairtapping" akin to wiretapping? What will happen to society if this practice is allowed? A more personal dilemma faces the Justices as each becomes aware that yes, psi powers that enable something like clairvoyance do exist. Some of them even experience it firsthand. The case was simple when the majority considered the notion of psi powers fallacious, but when they realize the notion's veracity, the Justices' choices are not so easily made. This is still another well-done character study.

The one novel published in this period is THE RING OF RITORNEL. It is a well-written throwback to Harness' early days of "widescreen baroque", to quote Aldiss. The intricate plot revolves around a young lawyer in the far future on a planet long ago colonized by humans, who is searching for his missing brother, a distinguished poet. The symbolism used in this novel is plentiful. Art and Science seem to coexist peacefully at last; in fact, they are

symbolically joined at the end. The two competing religions of the local galactic group are poles apart in outlook. The disciples of Alea hold to the dogma that blind chance rules the cosmos, whereas those that adhere to Ritornel express the belief that the cosmos is guided by design. Much of the philosophical digression concerns these two possibilities. Harness delves deeply for the first time into cosmology in the form of the (now discredited) Steady State theory. In the end, the remains of Terra, rescued at the last minute from being destroyed for the sin of starting an interstellar nuclear war, are sent into The Deep where, one learns, a new Earth will be reborn. It seems destined to be inhabited by creatures who, like the hero, have undergone a transcendental metamorphosis in The Deep. The Deep, by the way, is an expanded version of the disembodied consciousness, the rudiments of which were seen in earlier works. One gets the idea that the inhabitants of the new Earth will be a step ahead of homo sapiens. This complex novel is a must read for lovers of serious, literate, high quality science fiction.

THE ROSE finally saw publication in 1969 in a paperback edition in the United States.

The next decade saw only one Harness appearance, the story "The Araqnid Window". It centers on an archeological expedition digging for alien artifacts on an alien planet. Its fascinating resolution rests on a time loop. The sidelight of the story is the thoughts of an aging academic in the twilight of the career.

Three novels appeared, approximately a year apart, in 1979-1981. Harness' first novel in a decade, WOLFHEAD, is a post-holocaust story set three thousand years in the future. Its plot diverges considerably from those of previous Harness efforts, although it ends with a sort of rebirth of society. It is a pedestrian adventure novel, interesting but not vintage Harness.

CATALYST is similar in plot and structure to the patent-lawyer stories from a decade earlier. Being longer, it gets more into the nitty-gritty of chemical-company research and development than did its predecessors, particularly the political infighting. The chemist-turned-patent-attorney protagonist receives flashes of insight into the resolution of a technical problem facing company chemists which he feels are "catalyzed" by his proximity to one of the researchers who bears an uncanny resemblance to his dead brother. Again we are presented with a multilayered plot involving a love interest, politics, details of industrial research and patent strategy, an unfinished musical masterpiece reminiscent of parts of THE ROSE, and finally a transcendental experience leading to rebirth on a scale less dramatic than the usual Harness ending. Altogether it is an excellent, well-crafted novel.

Early 1981 saw the release of his latest novel, FIREBIRD. It is still another throwback to Harness' widescreen, galaxy-galloping days which is carried off very successfully. For openers, two computers at "the distant dipoles of the universe" have contrived a way "to become

immortal by setting the stage for halting the ultimate destruction of the universe. Here Harness has opted for a more modern cosmology: the Big Bang theory with the closed-universe option. Through their agents the computers have caused enough mass to "disappear" to insure that the universe becomes open; that is, it will fly apart eventually rather than cease expanding then coalescing once again to trigger another Big Bang. A group of the feline inhabitants who dominate the universe scrambles to reverse the damage so that eventually the universe will collapse and be reborn, thus ending the rule of the computers. The credibility of this part of the plot is admittedly hard to swallow. It is difficult if not impossible to identify with a group who risk their lives to prevent the occurrence of an event tens of billions of years hence when in real life few people, particularly those in power, look even beyond the next four or five years. This element does not detract noticeably from the action though. In the end we find the ultimate death and renewal: that of the universe, thanks to the Big Bang. In the transcendental finale we also discover that the universe is sentient and that a ring initiates the new Bang. The lead characters are interesting. Although much of the plot involves their evolving love, the story at no point sinks into bathos. The novel also includes a time paradox in which the protagonist murders his future self.

FIREBIRD is an interesting companion to THE RING OF RITORNEL. The former is about the Turn of the Wheel preceding our present universe and the latter, set in our universe, sets the stage for the next Turn. In both, Harness presents the idea that there is an overall sentience in the universe that guides it purposefully toward some end. The Big Bang cosmology in FIREBIRD enables Harness to pull off the biggest rebirth in his writing career.

To form your own "Best of Charles L. Harness" volume, take the Berkley edition of "THE ROSE (it also contains "The New Reality" and "The Chessplayers") and staple to it photocopies of the following: "The Alchemist", "The Araquid Window", "Child by Chronos", "An Ornament to His Profession", "Probable Cause", and for old times' sake, "Time Trap". Read it, then read the novels, except WOLFHEAD perhaps, with the only condition being that you read THE RING OF RITORNEL immediately before reading FIREBIRD. Be prepared to marvel and to enjoy. Consider his printing history, his apparent apathetic reception by the general science fiction community, and his complex, time-looping plots, then you will agree that Charles Harness is the Paradox Man.

Added Note

After I finished this work another novella appeared in print, and the news is out that another one will appear in May. "The Venetian Court", set in the near future, is another patent-lawyer story. Its plot is woven around the premise that revisions in the patent laws have made patent infringement a capital offense. Throw in an insane, bloodthirsty judge, a

terminally ill defendant, some conniving plaintiffs, a sentient computer, and the attorney-protagonist, and the action quickens, then culminates in a typical, climactic ending.

It has been announced that the May 25 issue of ANALOG will contain the novella "H-Tec" by Harness. Let us hope that these two recent stories herald a rebirth in Harness' writing.

Acknowledgement

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A Hall of Fame Classic by **EANDO BINDER**

SHARE IN CANADA'S FUTURE: BUY SAVINGS BONDS

CHARLES L. HARNESS, A BIBLIOGRAPHY

The following bibliography was compiled with the intention of listing all of Harness' American appearances plus as many of his British appearances as I could find. I would appreciate hearing about any omissions, corrections, or additions through the letter column of THE SCIENCE FICTION COLLECTOR.

Anthologies which include Harness stories are listed with their editor only. If no editor is listed, the title is by Harness. Unless otherwise indicated, the books by Harness are paperback. Book titles are in all capitals.

Harness published one story pseudonymously and coauthored another one under the same pseudonym. Both these stories are humorous, and they contain few science-fiction elements. Other stories under this name are not the work of Harness.

1. Time Trap
 - (a) Astounding August 1948
 - (b) ALPHA ONE (ed. Robert Silverberg)
 - (c) THE TRAPS OF TIME (ed. Michael Moorcock)
2. Fruits of the Agathon
 - (a) Thrilling Wonder Stories December 1948
3. Flight into Yesterday
 - (a) Startling Stories May 1949
 - (b) FLIGHT INTO YESTERDAY, Bourey and Curl, 1953 (hardcover)
 - (c) as THE PARADOX MEN, Ace D-118, 1955
 - (d) as THE PARADOX MEN, Four Square 1769, 1967
 - (e) SPACE OPERA (ed. Brian Aldiss) (extract only)
4. Stalemate in Space
 - (a) Planet Stories Summer 1949
 - (b) as Stalemate in Time, New Worlds August 1966
5. Heritage
 - (a) Fantasy and Science Fiction Fall 1950
 - (b) TOMORROW'S UNIVERSE (ed. H. J. Campbell)
6. Even Steven
 - (a) Other Worlds November 1950
7. The New Reality
 - (a) Thrilling Wonder Stories December 1950
 - (b) AS TOMORROW BECOMES TODAY (ed. Sullivan)
 - (c) BEST SF STORIES OF 1951 (ed. E. F. Bleiler & T. E. Dikty)
 - (d) THE SHAPE OF THINGS (ed. Damon Knight)
 - (e) included in THE ROSE, Sidgwick & Jackson, 1968
 - (f) included in THE ROSE, Berkley X1648, 1969
 - (g) included in THE ROSE, Panther 02879, 1969
8. A Thesis for Branderbrook
 - (a) Thrilling Wonder Stories June 1951
9. Improbable Profession (as Leonard Lockhard)
 - (a) Astounding September 1952
10. The Poisoner
 - (a) Fantasy and Science Fiction December 1952
11. The Call of the Black Lagoon
 - (a) Avon Science Fiction Reader January 1953
12. The Rose
 - (a) Authentic Science Fiction #31, March 1953
 - (b) THE ROSE, Compact, 1966
 - (c) THE ROSE, Sidgwick & Jackson, 1968 (hardcover)
 - (d) SF SPECIAL FOUR (ed. anonymous)
 - (e) Berkley X1648, 1969
 - (f) Panther 02879, 1969
13. Child by Chronos
 - (a) Fantasy and Science Fiction June 1953
 - (b) THE BEST FROM FANTASY AND SCIENCE FICTION #3 (ed. Anthony Boucher & J. Francis McComas)
14. The Chessplayers
 - (a) Fantasy and Science Fiction October 1953
 - (b) SCIENCE FICTION ODDITIES (ed. Groff Conklin)
 - (c) included in THE ROSE, Sidgwick & Jackson, 1968 (hardcover)
 - (d) included in THE ROSE, Berkley X1648 1969
 - (e) included in THE ROSE, Panther 02879, 1969
15. That Professional Look (as Leonard Lockhard; coauthor Theodore L. Thomas)
 - (a) Astounding January 1954
16. An Ornament to His Profession
 - (a) Analog February 1966
 - (b) A SCIENCE FICTION ARGOSY (ed. Damon Knight)
 - (c) SF 12 (ed. Judith Merrill)
17. The Alchemist
 - (a) Analog May 1966
18. Bugs
 - (a) Fantasy and Science Fiction August 1967
19. The Million Year Patent
 - (a) Amazing Stories December 1967
20. Probable Cause
 - (a) ORBIT 4 (ed. Damon Knight)
21. RING OF RITORNEL
 - (a) Berkley X1630, 1968
 - (b) Panther 03798, 1968



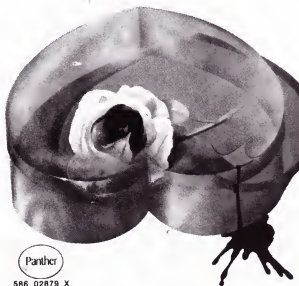
22. Bookmobile
 - (a) If November 1968
 - (b) SCHOOL AND SOCIETY THROUGH SCIENCE FICTION (ed. Olander, Greenberg & Warrick)
23. The Araqnid Window
 - (a) Amazing December 1974
24. Wolfhead
 - (a) Fantasy and Science Fiction November to December 1977 (2-part serial)
 - (b) WOLFHEAD, Berkley 03658, 1978
25. THE CATALYST
 - (a) Pocket 82867, 1980
26. FIREBIRD
 - (a) Pocket 83577, 1981
27. The Venetian Court
 - (a) Analog March 30, 1981
28. H-Tec
 - (a) Analog May 25, 1981

.95

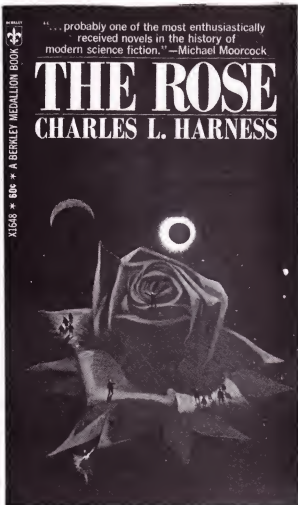
Panther Science Fiction

The legendary SF classic by
Charles L. Harness

The Rose



586 02879 X



Robert E. Young: THE DECAYED LEG SCENE • Neal Barrett, Jr.: HAPPY NEW YEAR, HAL! • George R. R. Martin: RUN TO SHALOTT • T. H. White: GARGOYLES • ATTACK! • Robert M. Coates: AN OFFER OF ORATION • Dave Selt: THE SPIRIT OF '76

December 1974
ICD#06025
76c

amazing SCIENCE FICTION
First in Science Fiction since 1917

CHARLES L. HARNESS
THE ARAQNID WINDOW



THE SF NOVELS OF WILLIAM SLOANE

by Darrell Schweitzer

William Sloane's two novels have been constantly in print since their initial appearances, and both are superior performances, but they tend to be ignored in science fiction criticism because most editions were marketed as supernatural horror. For instance, the 1945 World edition of *TO WALK THE NIGHT* is clearly labelled "a terrifying novel of death and the supernatural", when it is actually about an idiot woman possessed by an extraterrestrial entity. Yet this is not hard to understand, since both books utilise images and structures more derived from traditional supernatural fiction than from the science fiction of the period. Also both owe much to the classical detective novel. They are decidedly not genre science fiction.

TO WALK THE NIGHT is the better of the two. *THE EDGE OF RUNNING WATER* suffers from a boring start, but it too makes gripping reading once it gets going. Both are literately written and sensitively characterized. Both are also tales of "cosmic horror", very much in the Lovecraftian sense. There is not supernatural, per se, but in both cases deal with intrusions into the familiar by forces very much beyond normal human experience. The explanations are scientific, but nothing is easily controlled, as were the vast forces in the pulp super-science epics of the same period. As in Lovecraft, mankind is seen as tiny, weak, and relatively unimportant. (Although Sloane was by far the better writer, and in his work you can tell the characters apart.) The universe is not overtly hostile, but infinitely impersonal. "Did you suppose," asks the alien in *TO WALK THE NIGHT*, "that you were alone in the enormous spaces of the universe? Do you believe that you are the ultimate product of creation? There is nothing unique about you." The power of Sloane's work (as with Lovecraft's) derives not so much from the personal danger the characters may be in, but with the intellectual realization that all mankind's comfortable notions about existence are without foundation. In *THE EDGE OF RUNNING WATER* the fabric of reality is literally ripped away.

Both novels are even further linked to supernatural fiction because their subjects would have to be regarded as supernatural if considered outside of scientific terminology. *THE EDGE OF RUNNING WATER*, for instance, is about communication with the dead. For this purpose, one of the characters builds a machine in the shape of figures sitting around a table, approximating a spiritualist seance, the idea being that no one can tell which elements of the seance make it work. Similar logic is used by Blish's characters in *BLACK EASTER*, but in that case, real demons are produced. Sloane's machine is actually a doorway into another universe.

Most science fiction novels present the scientific premise at the beginning, then deal with its consequences. Most horror novels don't

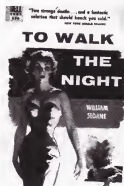
let the reader fully know what is going on until the shocking revelation at the end. By borrowing from the detective formula, Sloane was able to strike a balance between the two. Everything isn't laid out at the beginning (which would destroy suspense), but the books aren't all delaying tactics either. As in the detective novel, there is a surface story (the investigation) with its own conflicts and crises, and another going on beneath the surface. At the end we come to understand what many of the previous events actually meant.

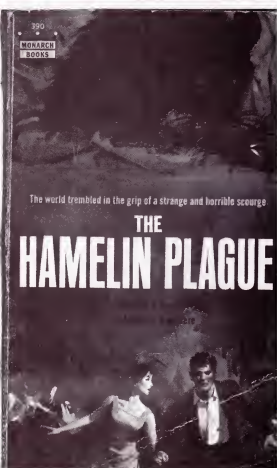
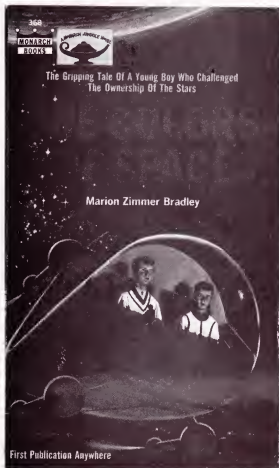
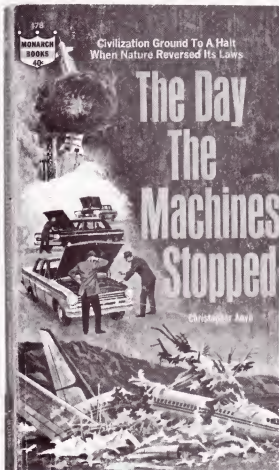
Although there is no indication that he was aware of Lovecraft at the time, Sloane followed Lovecraft's lead in the direction of the materialistic, quasi-rational horror novel, but advanced beyond Lovecraft by using completely modern literary techniques. Among later writers, his work is most comparable to that of Fritz Leiber.

TO WALK THE NIGHT was first published by Farrar & Rinehart in 1937. There were more than one printing. According to L. W. Currey's indispensable bibliography, *SCIENCE FICTION AND FANTASY AUTHORS* (G. K. Hall, 1979), the first edition may be determined by the P&R monogram on the copyright page. The same is true of *THE EDGE OF RUNNING WATER*, which came out from the same publisher in 1939.

THE EDGE OF RUNNING WATER was revised in 1954 and republished by Dodd, Mead & Company. Subsequent printings (such as the recent one from Ballantine, and the Bantam edition in the 1960's) follow this later text. However, for reading purposes, the changes are textual, mostly concerned with post-World War II technology. Vacuum tubes become transistors. The scientist working on radio in the first version is now working on radar. A 1956 Dell reissue was retitled *THE UNQUIET CORPSE*, yet another attempt to market it as supernatural horror. Both novels were collected in one omnibus, *THE RIM OF MORNING* (Dodd, Mead & Co., 1964).

Sloane also edited two science fiction anthologies, wrote a variety of plays, some of them supernatural, and delivered a series of lectures, which, along with some notes, were collected posthumously as *THE CRAFT OF WRITING*, an excellent guidebook for would-be fictionists of any variety.





A CHECKLIST OF MONARCH BOOKS

Compiled by Steve Woolfolk

35 cent titles:

- 213 J. Hunter Holly
The Green Planet
- 240 J. Hunter Holly
Encounter
- 252 Russ Winterbotham
The Space Egg
- 260 J. Hunter Holly
The Flying Eyes
- 264 Evangeline Walton
Witch House
- 270 Russ Winterbotham
The Red Planet
- 297 Ivar Jorgensen
Ten from Infinity
- 342 J. Hunter Holly
The Running Man
- 354 Gerald Hatch
The Day the Earth Froze
- 362 Ivar Jorgensen
Rest in Agony
- 368 Marion Zimmer Bradley
The Colors of Space
- 388 George H. Smith
Doomsday Wing
- 390 A. Bertram Chandler
The Hamelin Plague
- MM602 Dean Owen
The Brides of Dracula
- MM603 Carson Bingham
Gorgo
- MM604 Dean Owen
Konga
- MM605 Dean Owen
Reptilicus
- 40 cent titles:
- 414 Joseph Millard
The Gods Hate Kansas
- 431 Franklin Hadley
Planet Big Zero
- 443 Charles Fontenay
The Day the Oceans Overflowed
- 464 George H. Smith
The Unending Night
- 471 Paul W. Fairman
The World Grabbers
- 473 Norman Edwards
Invasion from 2500
- 478 Christopher Anvil
The Day the Machines Stopped

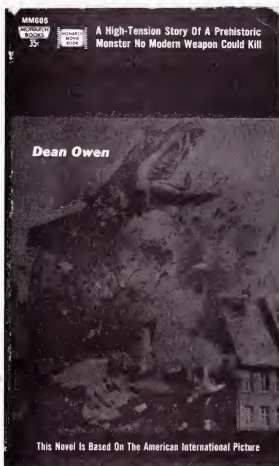
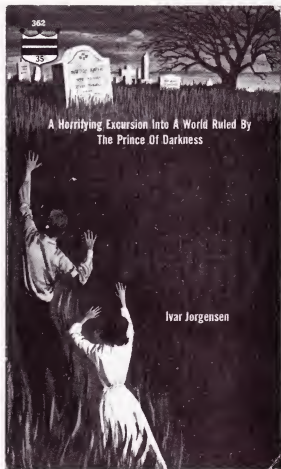
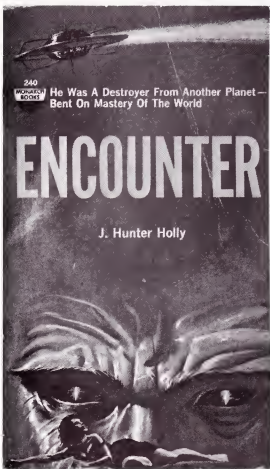
Non-sf titles by sf authors

- 205 Mack Reynolds
Episode on the Riviera
- 214 Mack Reynolds
A Kiss Before Loving
- 259 Mack Reynolds
This Time We Love
- 339 John Jakes
G.I. Girls
- 360 Mack Reynolds

- The Kept Woman
- 372 Carson Bingham
The Gang Girls
- 401 Dean Owen
Rawhide from Texas
- 405 Mack Reynolds
The Jet Set
- 499 Mack Reynolds
Night Is for Monsters
- SP1 Robert Silverberg
First American into Space
- K59 Randall Garrett
Pope John XXIII: Pastoral Prince
- K68 Robert Silverberg
The Fabulous Rockefellers
- MA308 Dean Owen
The Sam Houston Story
- MA402 Joseph Millard
The Cheyenne Wars
- MM606 Carson Bingham
The Street Is My Beat
- MS9 Randall Garrett
A Gallery of the Saints
- MS15 Poul Anderson
Thermonuclear Warfare

Author listing--Monarch Books

- Anderson, Poul
Thermonuclear Warfare (MS15)
- Anvil, Christopher
The Day the Machines Stopped (478)
- Bingham, Carson
The Gang Girls (372)
Gorgo (MM603)
The Street Is My Beat (MM606)
- Bradley, Marion Zimmer
The Colors of Space (368)
- Chandler, A. Bertram
The Hamelin Plague (390)
- Edwards, Norman (Terry Carr & Ted White)
Invasion from 2500 (473)
- Fairman, Paul W.
The World Grabbers (471)
- Fontenay, Charles
The Day the Oceans Overflowed (443)
- Garrett, Randall
A Gallery of the Saints (MS9)
Pope John XXIII: Pastoral Prince (K59)
- Hadley, Franklin (pseud. of Russ Winterbotham)
Planet Big Zero (431)
- Hatch, Gerald
The Day the Earth Froze (354)



Holly, J. Hunter

Encounter (240)
The Flying Eyes (260)
The Green Planet (213)
The Running Man (342)

Jakes, John

G.I. Girls (339)

Jorgensen, Ivar (pseud. of Paul W. Fairman)

Rest in Agony (362)
Ten from Infinity (297)

Millard, Joseph

The Cheyenne Wars (MA402)
The Gods Hate Kansas (414)

Owen, Dean

The Brides of Dracula (MM602)
Konga (MM604)
Rawhide from Texas (401)
Reptilicus (MM605)
The Sam Houston Story (MA308)

Reynolds, Mack

Episode on the Riviera (205)
The Jet Set (405)
The Kept Woman (360)
A Kiss Before Loving (214)
Night Is for Monsters (499)
This Time We Love (259)

Silverberg, Robert

The Fabulous Rockefellers (K68)
First American into Space (SP1)

Smith, George H.

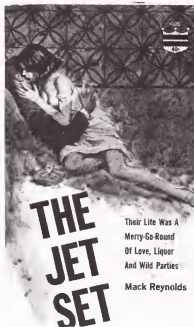
Doomsday Wing (388)
The Unending Night (464)

Walton, Evangeline

Witch House (264)

Winterbotham, Russ

The Red Planet (270)
The Space Egg (252)



SP1 The dramatic, true story of the Mercury Astronauts and the man who accepted the challenge to become the...

FIRST AMERICAN INTO SPACE

Robert Silverberg



RED-BLOODED MYSTERIES ARE NOW BLUE-BLOODED

by Michael L. Cook

For well over a hundred years, mystery and detective fiction has been relegated to second-class fiction, and, worse, a mystery novel was something that was even hid or smuggled home along with the lurid adventure and science fiction. Why it has now gained such respectability and become a subject for scholarly studies is a mystery in itself - and mystery fans could have "told 'em so" all along! Be that as it may, we are now the beneficiary of this respectability and are blessed with an ever increasing number of books and reference material about mystery and detective fiction and the authors. Within the last two years alone, a considerable number of these works have appeared and are worth knowing about.

Two books are outstanding, and despite the price of each, should be on the shelf of every mystery reader. After all, it's as much fun to read about mysteries as it is to read the story itself! Allen J. Hubin's *THE BIBLIOGRAPHY OF CRIME FICTION* is a monumental lasting, by author, of mystery titles published in book form in the English language anywhere in the world within the past two hundred years. Novels, plays, and short story collections are cross-indexed by author, series, and title. Nearly 1000 pages give you instant access to the information, making it well worth the \$59.50 price. *TWENTIETH CENTURY CRIME AND MYSTERY WRITERS*, edited by John M. Reilly (St. Martin's Press, \$50.00) concentrates on more than 600 English language writers of mystery fiction, giving a biography of the author (including, in many cases, even the current address), a complete bibliography of his or her works, including short stories and when and where published, and a signed critical essay on the author and his works by a prominent person in the genre. This 1568 page book is as fascinating as any whodunit.

If Sherlock Holmes is of interest, there are two large volumes that belong on your shelf. Ronald Burt De Waal's *THE WORLD BIBLIOGRAPHY OF SHERLOCK HOLMES AND WATSON* (New York Graphic Society, \$60.00) was first published in 1974 and provided a listing of 6,221 numbered entries of every kind of work that one could imagine. This past year, Mr. De Waal has following this with *THE INTERNATIONAL SHERLOCK HOLMES* (Archon Books, \$57.50), an amazing 6,135 additional entries. There are well over 20,000 individual items in the two volumes, since many of the numbered entries include more than one item. If you collect Sherlock Holmes, these are elementary!

There are many studies of individual authors that should be known to you. The Bowling Green Popular Press of Bowling Green (Ohio) State University has been particularly prolific in this field, with *THE AGATHA CHRISTIE COMPANION* (by Russell H. Fitzgibbon, \$15.95), *BEAMS FALLING: THE ART OF DASHIELL HAMMETT* (by Peter Wolfe, \$13.95), *IN SEARCH OF DR. THORNDYKE* (by Norman

Donaldson, \$8.95), *ROYAL BLOODLINE: ELLERY QUEEN AUTHOR AND DETECTIVE* (by Francis M. Nevins, Jr., \$9.95), *MASTER OF VILLAINY: A BIBLIOGRAPHY OF SAX ROHMER* (by Cay Van Ash and Elizabeth Sax Rohmer, \$10.00), and *MELVILLE DAVISSON POST: MAN OF MANY MYSTERIES* (by Charles Norton, \$8.95). The University of Pittsburgh Press has added to the shelf *DASHIELL HAMMETT* (by Richard Layman, \$17.50), *RAYMOND CHANDLER* (by M. J. Bruccoli, \$17.50), and *IMPROBABLE FICTION* (on Agatha Christie, by Jan Cohn, \$16.50). Now out of print from the Bowling Green Popular Press is the very good *THE SAINT AND LESLIE CHARTERIS: A BIOGRAPHY* (and bibliography) by W. O. G. Lofts and Derek Adley.

Others to be noted include *DASHIELL HAMMETT: A CASEBOOK*, by William F. Nolan (McNally & Loftin, \$6.95), *AGATHA CHRISTIE, MISTRESS OF MYSTERY*, by G. C. Ramsey (Dodd, Mead), and *THE BEDSIDE, BATHTUB & ARMCHAIR COMPANION TO AGATHA CHRISTIE*, edited by Dick Riley and Pam McAllister (Frederick Ungar, \$17.95).

On books concerned with a number of mystery authors, we have *DETECTIONARY*, edited by Otto Penzler, Chris Steinbrunner and Marvin Lachman (Overlook Press, \$15.00), *THE PRIVATE LIVES OF PRIVATE EYES, SPIES, CRIME FIGHTERS, AND OTHER GOOD GUYS*, edited by Otto Penzler (Grosset & Dunlap, \$14.95), *MASTERS OF MYSTERY*, by H. Douglas Thomson (Dover, \$4.00), *ENCYCLOPEDIA OF MYSTERY AND DETECTION*, edited by Otto Penzler and Chris Steinbrunner (McGraw-Hill, \$19.95), and the never-to-be-forgotten *MURDER INK* and *MURDERESS INK*, perpetrated by Dylis Winn (Workman Publishing, each \$14.95).

Looking eastward we find *BLOODHOUNDS OF HEAVEN, THE DETECTIVE IN FICTION FROM GODWIN TO DOYLE*, by Ian Ousby (Harvard, \$10.00) and *MATTEAU'S SHEPHERDS, THE DETECTIVE NOVEL IN BRITAIN 1914-1940*, by Leroy Lad Panek (Bowling Green Popular Press, \$13.95).

Guy M. Townsend, publisher of *THE MYSTERY FANCIER*, assisted by John J. McAleer, Juddon C. Sapp and Arrian Schemer, has a most valuable books just recently published, *REX STOUT, AN ANNOTATED PRIMARY AND SECONDARY BIBLIOGRAPHY* (Garland, \$30.00).

For paperback collectors, two books stand out. *CUMULATIVE PAPERBACK INDEX 1939-1959*, by Robert Reginald and M. R. Burgess, a comprehensive bibliography of over 14,000 paperbacks in the mass-market field from thirty-three publishers (Gale, \$35.00), and the more modest *THE PAPERBACK PRICE GUIDE*, by Kevin Hancer (Overstreet, \$9.95), which, if you ignore the suggested values, provides a good checklist as to what is available for approximately the same period.

If you are really serious, then note *FORENSIC SCIENCE, AN INTRODUCTION TO SCIENTIFIC CRIME DETECTION*, by H. J. Walls (Praeger Publishers).

And if you want more, then by all means, secure a copy of *CRIME, DETECTIVE, ESPIONAGE, MYSTERY AND THRILLER FICTION AND FILM*, by David Skene-Melvin and Ann Skene-Melvin (Greenwood, \$29.95), a most thorough and comprehensive bibliography of what is available about mystery fiction and the authors through 1979. This book lists more than 1600 items from twenty-five countries and in eighteen languages, including police procedural, crime psychology stories, spy novels, thriller and related adventure tales, as well as films.

A BASIC SF REFERENCE LIBRARY

by J. Grant Thiessen

With the ever-increasing number of reference books in the SF field, I thought it was about time for me to let you know the reference books that I consider essential. I have only listed publishers for items still in print.

First, for the magazines. Very difficult to obtain, but invaluable for its content, is Donald Day's *INDEX TO THE SCIENCE FICTION MAGAZINES 1926-1950*. This book set a very high standard for accuracy of information, pseudonym information obtained directly from the authors, etc. Expect to pay a fairly hefty amount if you are lucky enough to find this. Erwin S. Strauss compiled the *INDEX TO THE S-F MAGAZINES 1951-65*, and the MIT Science Fiction Society has published a number of supplementary works to bring it closer to the current date. The original volume, however, contains a rather heavy percentage of error, and individual entries should be checked prior to using them in any bibliographical study. Of higher quality is Norm Metcalf's *THE INDEX OF SCIENCE FICTION MAGAZINES 1951-1965*, as he tried to do his index in the same fashion as Donald Day. Also included are approximate lengths of all items listed. For the horror magazines, the *INDEX TO THE WEIRD FICTION MAGAZINES*, a two-volume set, is invaluable.

Bradford M. Day produced a number of bibliographical works, the most valuable of which is *THE COMPLETE CHECKLIST OF SCIENCE FICTION MAGAZINES*. This publication lists all (or most) sf, fantasy, and weird magazines published from 1895 to 1960, including all title changes and volume numbers.

Still in the bibliographical vein, there is Bleiler's *THE CHECKLIST OF SCIENCE FICTION AND SUPERNATURAL FICTION* (Firebell, \$20.00). It attempts to list all books in those fields to the end of 1947, along with a classification of the book by type of material. It has been largely, but not completely, been superseded by *SCIENCE FICTION AND FANTASY LITERATURE*, by R. Reginald (Gale Research, \$68.00), a two-volume set which, in addition to listing over 15,000 sf books to the end of 1974, also includes biographical information on most of the contemporary authors included. Another essential book is L. W. Currey's *SCIENCE FICTION AND FANTASY AUTHORS* (G.

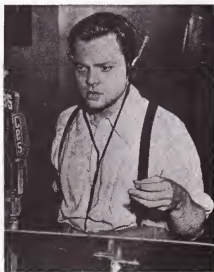
K. Hall, \$48.00, or direct from the author). This is a bibliography of the first editions of several hundred sf authors of significant importance. Of greater interest to paperback collectors is Stuart Wells III's *THE SCIENCE FICTION AND HEROIC FANTASY AUTHOR INDEX* (Purple Unicorn, \$9.95), a book which attempts to list all American printings of modern sf (1945-78), including the book numbers of all paperbacks. It is unfortunate that the book contains many typographical errors, for much of this information is otherwise not readily available.

From William Contento comes the *INDEX TO SCIENCE FICTION ANTHOLOGIES AND COLLECTIONS* (G. K. Hall, \$28.00), a massive volume indexing as many appearances in book form of short stories as possible for some 12,000 short stories.

Of more general interest is Donald Tuck's *THE ENCYCLOPEDIA OF SCIENCE FICTION AND FANTASY* (Advent, \$50.00, 2 volumes). More bibliography than encyclopedia, this work nonetheless is an informative work for biographical and critical data, as well as bibliographical.

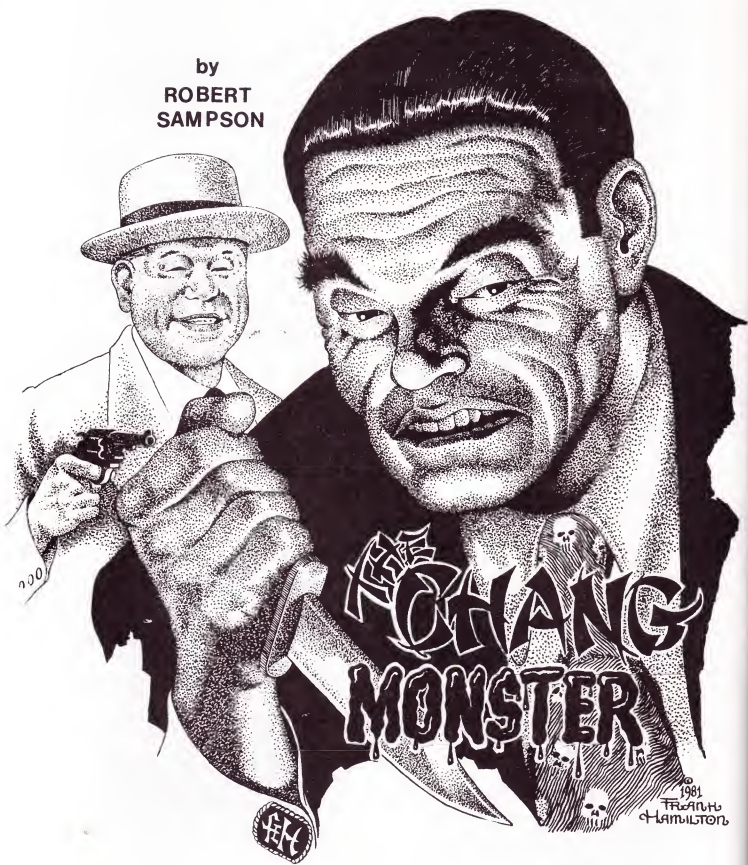
More recently, Peter Nicholls' *ENCYCLOPEDIA OF SCIENCE FICTION* (Doubleday, \$24.95) was the first true attempt at an encyclopedia, with its emphasis on brief informative articles, not just on authors, but on subject matter as well.

Michael Ashley's *HISTORY OF THE SCIENCE FICTION MAGAZINE* (4 volumes) not only presented an excellent overview of sf magazine publishing (in ten-year sections), but also presented a typical story from each year since 1926.



THE REAL THING—Orson Welles stands by in 1938 for radio show that panicked the nation.
Times photo

by
**ROBERT
SAMPSON**



THE CHANG MONSTER

by Robert Sampson

"I have no scruples. I am a criminal without a single redeeming virtue. Still, I would rather be than a man without a single redeeming vice".

The speaker is Mr. Chang. The dreadful Chang, Chang the monster, the plotter, killer, thief. Chang the wonderful. His adventures, written by A. E. Apple, appeared in STREET & SMITH DETECTIVE STORY MAGAZINE from 1919 to about 1931, 25-30 stories in all. At least eleven stories were reprinted in BEST DETECTIVE MAGAZINE between November 1933 and December 1935. From these stories, two book collections were made by Chelsea House: Mr. Chang of Scotland Yard (1926) and Mr. Chang's Crime Ray (1928).

In his own way, Mr. Chang is as spectacular an Oriental fiend as Dr. Fu Manchu. Chang, however, has no top-lofty aspirations. The dream of world domination never ignites his thoughts. For he is a lone wolf by nature, a thief and murderer by choice. He is an ice-hearted, cold-blooded villain whose pulse never exceeds 50. Unsullied by emotion, he hacks fortune from the round eyes.

Decidedly, he is bad company.

In person, he is a lean man, powerfully muscled. His face, grim, cruel, evil, resembles a parchment mask tightly shrunk over high cheek bones. His teeth are long and white. His voice, usually harsh and throaty, softens to a catlike purr when luring some dupe to destruction. He has

"boring black eyes with fires smoldering in their depth. An uncanny spirit radiated from him, suggestive of the jungle under ghastly moonlight".

Just why a first-class Oriental menace is described so consistently in animal terms is beyond guessing. To emphasize his inhumanity, likely.

"Not being far removed from the jungle beast, and accordingly a nocturnal prowler, by daytime he was usually languid and disinclined to embark upon ventures. It was in the black of night that his senses became alert, his brain highly keyed, his facilities vigilant".

Apple carries this to extremes, as Apple does. He points out, with glaring eyes, that Mr. Chang is not only close to the jungle, but Oriental--deadly Chinese and such--are quite different from other men.

MR. CHANG: "We Chinese have no

nervous systems in the Occidental sense.... Opium affects me about like a Russian cigarette affects you".

Never does he allow anything to fluster him. He is absolute master of his emotions ("If he really had any"). Comes trouble, and he accepts it placidly, being a fatalist, for

"only a fool and a weakling falters when confronted by the inevitable".

For all this, Mr. Chang is much more than a savage thing.

Granted his entire heartlessness. Granted that he is motivated entirely by self-interest, and is, therefore, a monster. Still he is that marvel in popular fiction--a man who thinks and has something to say that does not directly advance the plot. Few enough villains, Chinese or otherwise, give the impression that they can handle intellectual work more complex than distinguishing between hot and cold.

Mr. Chang can and does. Moreover, he has few illusions:

"A murder without motive is the height of stupidity--the utmost emotional folly".

"I have always contended that a beautiful woman is worth her weight in opium, provided that you have her prisoner and know when to sell her as a slave girl".

His business is not sentiment but crime. It is his chosen profession.

"He devoted his energies and talents to it as effectively as if ...to an honest calling".

Millions, he says, have passed through his hands. Much of that has returned to China. More has been gambled away. Frequently he is down to only ten or fifteen thousand dollars pocket money. But such a genius is never long in want. In real life, he would have become a senator.

Royal blood fills his veins. His father was "a mandarin of the first class, a prince...". In spite of family connections, Mr. Chang early found trouble. He committed his first murder at the age of nine. Years of spectacular crime forced him to flee China to live on his wits -- and the proceeds of the ruby buttons he cut from his father's robe.

"In my day", Chang remarks, "I was a wild man from Luzon with a wagon show". From that humble first step, he became (according to Mr. Apple), the "archmurderer of the century".

Which stretches matters slightly. But the trick in this series is to pull the reader's leg, gently, gently, and, gently, gently, let the reader know it. The reader responds smiling slyly at this joke shared with Apple. By this

arrangement, Apple is free to be serious, to be satirical, to roll in melodrama and fantasy, to have a fine good old time without ever being called to account for his transgressions.

Thus it is perfectly reasonable that there are warrants out for Mr. Chang in every country and every state in the USA. Back in China, his name is used to frighten children. In each story, another purple fact is added to the legend--each added with due solemnity that quite obscures the put-on in Mr. Apple's eye.

Biographical data on A. E. Apple are far sketchier than for Mr. Chang. An article on Apple's life was written by D. C. Hubbard in the series "Popular Detective Story Writers". This appeared in the May 12, 1928, issue of DETECTIVE STORY MAGAZINE. The article contains much type, little information. According to Hubbard, Apple was:

"...born in Ohio and lived most of his life in boom oil towns. From working in the oil country and serving as shipping clerk in a brass works, to selling advertising on the road, Apple finally arrived at the point where he wanted to write fiction. His first short story was sold when he was but nineteen. Since that time, he has alternated between newspaper work, advertising, and story writing".

In Mort Weisinger's Pony Express column, WRITER'S REVIEW, April 1935, appears the remark that Apple "suicided two years ago". The note is abrupt and final. No other reference to Apple has been found.

Information concerning Mr. Chang's career is considerably more extensive. The first story of the series, "Mr. Chang", appeared in the September 9, 1919, issue of DETECTIVE STORY MAGAZINE. The story set the pattern for the stories to follow:

Mr. Chang plans a crime. For the more obvious parts of the plot, he uses a white dupe, who is kept drunk. The crime is successful until the dupe, in blind panic, accidentally spoils it. The loot is lost, but, just as justice closes in, Mr. Chang slips away by a clever trick.

"Mr. Chang" opens in the unlikely vicinity of West Virginia. Mr. Chang's plan is to blackmail a reformed thief named Peter Lunn. To do so, he enlists the aid of Silver Lemoy, a small-time carnival grifter. Lemoy's function is to be framed for Chang's crime.

He will be the first in a long line of dupes and fall guys. All are ensnared by Chang's exquisite lies and quantities of his yellow-bark brandy. This astounding beverage is distilled from wormwood, is liquid fire, and seems to have the color of iron oxide. Comes in bottles covered by woven grasses. For all its power, yellow-bark brandy leaves no hangover. On the other hand, it seems to temporarily disengage the

moral sense. Four drinks and you kill the world.

Now Chang's crimes begin. First he murders the lawyer who holds the papers identifying Lunn with his former crime. Lemoy, blanked out on yellow-bark brandy, is easily convinced that he committed the murder.

These elaborate preparations completed, the blackmail plot begins. From this point on, the story resembles a rope of black and white strands. We follow the black plots of Chang and Lemoy for a few chapters. Then we switch to white and observe the pitiful Lunn, his lovely darling daughter, her rambunctious fiancée. How they do struggle in Chang's web, black and white alternating.

At length Lemoy's nerve fails. He bolts. The blackmail plot begins to crumble before the stubbornness of the fiancée. Now Chang is faced with evidence that he murdered the lawyer. It is the inevitable dawn of truth -- and, as you know, only a fool or weakling falters when confronted....

Being neither a fool nor weakling, Chang steals a vehicle loaded with nitroglycerine. Flees. Is apparently vaporized when the load explodes.

Perhaps Apple intended that Chang die at this point. Likely so.

But it's hard to obliterate an insidious Chinese who is not far removed from a jungle beast. Near the end of 1924 (or perhaps earlier, all issues not having been examined), another story flashes up. And then another. Three stories make a series, and with a series, a writer can surf bravely down the years.

The stories, all interesting, all different, are still all built on the same core. So...

"Mr. Chang and the Glittering Lady" (May 16, 1925) tells how he plots to steal a show queen's million dollar diamond-loaded cloak. The scene is Montreal. The press agent is crooked and full of yellow-bark brandy. Behind him lurks Chang, purring orders, hell in his eyes, as he rolls endless wheat-paper cigarettes one handed, and snaps kitchen matches to flame against his thumb nail.

By this time, Chang has caused so many problems that Scotland Yard has commissioned Operative Eugene Lantana to bring that Oriental Fiend back at any cost. Lantana does not have a lot of luck. The glittering cloak is stolen during a performance, although the audience is 80 police.

But, as usual, the superb crime is spoiled

by the dupe. Lantana follows the press agent to Chang's hideout, deep within secret passages. Facing Lantana's pistol, thoroughly trapped, Chang promptly gives up:

"I have played for big stakes... I have lost... I fail to see why emotions should enter into it. The inevitable must be accepted."

He escapes in time for the June 6 issue.

FROM A READER: How any one can admire such a cruel, cold-blooded, even though clever rascal, is beyond my ken.

During 1926, Mr. Chang appeared about once a month. As customary in an extended series, the stories became progressively less complex. The white strand shrank to a lean thread. The focus shifted ever more to Mr. Chang as he slicked along.

June 12, 1926: "Mr. Chang's Blackmail Horde". He plots to steal the contents of a lawyer's safe. Assumes that the lawyer, now dying, would be holding papers of highly sensitive information. Through these, blackmail wealth.

As usual, matters swim along until the crime is committed. Then, also as usual, all goes wrong. The dupe fumbles. Chang is trapped unarmed in an upper room. The house is surrounded. Outside the door, with drawn gun, hulks Dr. Ling.

Dr. Ling? Oh, he has replaced poor Lantana of the Yard. Ling is a gigantic, moon-faced Oriental genius who has been employed by Chinese businessmen to rid themselves of Mr. Chang.

Again Chang is trapped. For an instant, it appears that he may be forced to use the sacred dagger with the jade handle that he keeps taped to his chest. For suicide, you see, just in case Mr. Apple's ingenuity falters.

But it does not falter -- not in this story. Chang escapes in an ending that frankly is a gross cheat.

So many endings are. Mr. Apple seems given to writing himself into impossible holes. In "Blackmail Horde", Chang pretends to be arrested by a fake Dr. Ling and so slips off to freedom. (This solution invalidates the whole last third of the story, since, if Ling was a fake, Chang wasn't trapped.)

In still another story, Chang evades justice by hurling himself from a high window and floating away on a parachute that had been concealed under his coat. That brought howls of reader outrage. As well it should.

"Mr. Chang's Revenge" (January 15, 1927) tells how he is again trapped in a sealed treasure room. No possible exit. Poison gas pours into the room. Can it be the end?

No. Not until "The End of Mr. Chang" (May 28, 1927). By this time, Dr. Ling presses him fiercely. It is harder to rob, now. Harder to hide. Chang is holed up with his dear friend, the witch doctor, Yat, a betel-leaf chewing, ancient scoundrel of engaging evil, who reads dreams and controls an imposing rabble of hunchbacks and hatchmen.

The Chinese merchants have offered \$250,000 for Chang's capture. He vows to steal this. Armed with an inoperative death ray (picked up in a previous story), he slides forth through the maze of tunnels beneath Doctor Yat's establishment. Down there he discovers a secret entrance into those tunnels leading to the tong that has offered the reward.

Along in the twisting dark, Chang faces one danger after another. To the center of the tong headquarters he penetrates. Is discovered. Flees. Then learns that he has been lured into an elaborate trap.

Hordes of armed enemies ahead of him.

Raging waters foam over him.

Snared in the flooded maze, he almost drowns.

By sheer accident, he escapes. And promptly returns to the tong's headquarters, determined to steal the money, then battle free.

It is an error. A final trap remains. As Chang seizes the cash, an iron cage clanks around him. Gas fizzes in.

Unconscious, Chang is stripped naked, searched. The cage is welded shut. As the story closes, he is to be transported back to China, there to be exhibited and, ultimately, beheaded.

"Thus," murmurs Doctor Ling, "ends the career of the notorious Mr. Chang."

That was January 1927. Thereafter, silence, through the end of the Jazz Age, the beginning of the Depression, these calamities an inevitable consequence of Mr. Chang's downfall.

Until the November 15, 1930, issue of DETECTIVE STORY, which contains "Mr. Chang, Tortured". The story picks up exactly where it left off.

Here stands Mr. Chang, lean, fierce as ever, still in his cage of welded steel rod after more than three years. He watches inscrutably, smoking a wheat-straw cigarette that has been soaked in rum and given an opium sweat. (Don't ask me; I have no idea.) He has been exhibited all over China, admission a dollar a head. Now preparations are underway for his execution -- a national holiday.

His own father sits on the Council for Execution. A gifted torturer, Doctor Hip Yee, has been summoned to supply the artistic finale.

Inside his cage, Mr. Chang emotionlessly endures it all: the starving leopards clawing at him, the plague-ridden rats swarming over the bars, the electric coils that heat his cage red-hot.

Slowly his cell floods with water. He drowns and goes to Hell, where he immediately begins stealing everything not bolted down.

From this delightful occupation, he is brought back to life by Doctor Hip Yee's art. His coffin waits, a foot-square box. For he is to be reduced to little tiny bits by the "Death of a Thousand Slices".

Doctor Hip Yee gives Chang a pill which will paralyze him without dulling his sensations -- Mr. Chang not being informed of this effect. But the Honorable Doctor has over-reached himself. Chang does not take the pill and, when the Doctor's attention wavers, Chang has him, and the Doctor gets the pill stuffed down his craw.

Disguised as the Doctor, Mr. Chang proceeds to carve pieces from that worthy before an approving audience. But before he removes much, he is detected. And escapes.

Returns to America. In "Mr. Chang's Tong War" (December 27, 1930), he has moved 1,000 quarts of nitroglycerine into the basement of Dr. Ling's tong. Before blowing the place to electrons, Chang proceeds to rob it. Now follow many spirited adventures. These center about a gigantic elephant statue with a mouthful of currency and electrified teeth.

Poor old Doctor Hip Yee, freshly arrived from China and lacking various personal parts, dies in high-amperage flame. Chang misses killing Dr. Ling; Ling misses Chang, who again escapes.

Old business generally out of the way, Mr. Chang now strikes at a new opponent -- Rafferty, the master criminal, another of A. E. Apple's series characters.

Rafferty is a pleasantly engaging genius

whose career of amiable crime paralleled that of Mr. Chang's in 1920's-1930's DETECTIVE STORY MAGAZINE. Aided by a wonderously gluttonous German scientist, Rafferty amused himself by stealing large. No killing. But he stole houses, and trains, and museums and towns. In a well-concealed headquarters, Rafferty has collected about 39 trillion dollars in stolen stuff.

This headquarters, Mr. Chang now breaks into ("Mr. Chang vs Rafferty", January 31, 1931). Once inside, he spends most of the story dodging gas and electrical traps. Makes his escape -- pockets bulging with Rafferty's diamonds -- by smashing all the lights with gold nuggets. Alas, at the end, Mr. Chang is left swimming in the middle of the ocean, far far from land.

"He was intent on the probability that he was doomed to drown."

EDITORIAL NOTE: Does Mr. Chang drown? Watch for the next Chang story.

Not only doesn't he drown, he returns, February 28, 1931, in "Mr. Chang Cages Rafferty". It now being Rafferty's turn to escape, he does so. And leaves Chang apparently shot dead.

But no.

The bullet only knocked him out. Left a furrow on the right side of his forehead and a wicked scar. Annoying. Electing to ignore Rafferty for the nonce, Chang now concentrates upon a certain Dr. Barcelona, an ill-omened fellow who believes himself to be the Devil. "Mr. Chang Meets the Devil" (May 23, 1931) describes the stirring events after Chang strolls to the Devil's door and knocks for admission.

Thereafter, it is In Out Up and Down. Chang is trapped. Escapes. Captures Dr. Barcelona. Who escapes.

Chang is caged in a corridor which fills with flame.

Since he is wearing asbestos clothing, he is unarmed.

He dreams that he is in Hell (in consequence of being gassed) and has a merry time there. Wakes to discover that he is being attacked by gigantic streptococci germs.

Kills one with his fingernails, an admirable feat -- even considering that the germ is really an octopus.

After that achievement, he rips loose some steel bars with his bare hands. Places the

doctor in an electric furnace set at 5,000 degrees, and leaves with a bag full of money. Remarking, as he exits:

"If he really is Satan, he will survive."
A blandly biting exit line for Mr. Chang's last story.

"Mr. Chang, of course, was an emperor of crime," says Mr. Apple. But not really. Not an emperor in the Fu Manchu sense. Chang was a loner at heart, an extraordinary single who worked his craft in solitary diligence.

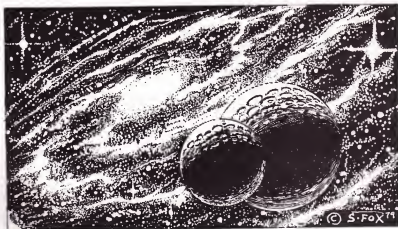
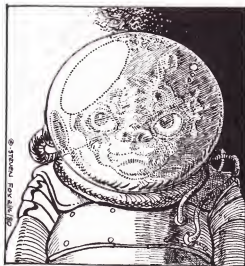
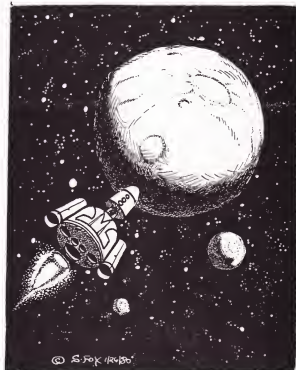
That was a popular theme of the period -- a solitary criminal genius brilliantly defying the law. Thus Anthony Trent, The Master Criminal; Michael Lanyard, The Lone Wolf; Jimmie Dale, The Gray Seal.

All these promptly reformed when glowed upon by a woman's melting eyes. But Chang never softened. Never. If other master criminals reformed because of their innate good, Chang did not reform because of his innate evil. Quite dreadful, says Mr. Apple. Indeed, a fearful jungle brute, says Mr. Apple. Certainly the greatest outstanding criminal murderer in the whole entire world, says Mr. Apple, bland faced.

By these gigantic thunders, he gently parodies all stories about master criminals. And all series featuring sinister Chinese plotters.

At last the joke wore thin. Eventually, Mr. Chang, snake-eyed as ever, slipped through parodies of his own stories. He had outlasted his own fiction, a bad man, perhaps, but a strong character.

It is a testimonial, no doubt, to the heights a character may attain, given the inspiration of yellow-bark brandy and an occasional wheat-paper cigarette sweated in opium.



A PARTIAL CHECKLIST OF MR. CHANG MAGAZINE APPEARANCES

In STREET & SMITH'S DETECTIVE STORY MAGAZINE:

| | | |
|------|---|---|
| 1919 | Sept 9 | Mr. Chang |
| 1920 | Sept 21-Oct 5 (3-part serial) | Sweet Plunder (Mr. Chang appears unidentified in a walk-on part only) |
| 1924 | Nov 22 Dec 13 | Mr. Chang's Hush Money Wanted for Murder |
| 1925 | Jan 3 May 16 June 6 Sept 5 Oct 3 Nov 28 | Mr. Chang of Scotland Yard (Hong Kong Branch) The Glittering Lady Mr. Chang, Hangman Mr. Chang Calls on Uncle Sam Mr. Chang Turns to Dope Mr. Chang and the Murder Expert |
| 1926 | Jan 9 Feb 13 April 3 June 12 Sept 25 Oct 30 Nov 13 Dec 4 | Mr. Chang, Detective Mr. Chang Strikes for Diamonds Mr. Chang and the Chinese Merchants Mr. Chang's Blackmail Horde Mr. Chang's Coffin Mr. Chang and the Counterfeiters Mr. Chang Takes the Bait The Trapping of Mr. Chang |
| 1927 | Jan 15 Feb 5 April 9 May 28 | Mr. Chang's Revenge Mr. Chang, Raider Mr. Chang and the Crime Ray The End of Mr. Chang |
| 1930 | Nov 15 Dec 27 | Mr. Chang, Tortured Mr. Chang's Tong War |
| 1931 | Jan 31 Feb 28 May 23 | Mr. Chang vs Rafferty Mr. Chang Cages Rafferty Mr. Chang Meets the Devil |

In BEST DETECTIVE MAGAZINE:

| | | |
|------|--|--|
| 1933 | Nov | Mr. Chang, Hangman |
| 1934 | March June Sept Nov | Mr. Chang's Blackmail Horde Mr. Chang's Treasure Trunk Mr. Chang of Scotland Yard Mr. Chang, Detective |
| 1935 | Jan March May July Sept Dec | Mr. Chang and the Chinese Merchants Mr. Chang's Hush Money Mr. Chang, Counterfeiter Mr. Chang, Wanted for Murder Mr. Chang Meets Uncle Sam Mr. Chang Strikes for Diamonds |
| 1936 | April | The Murder's Graveyard |

LETTER FROM JOHN F. ROY

The poll on the Spider stories was quite interesting, especially the diversity of opinions. A larger poll might have shown a more definite pattern.

While I have no objection to the name MEGAVORE I am pleased you are returning to THE SCIENCE FICTION COLLECTOR. I much prefer it.

The SF world needs a magazine like MEGAVORE/SF COLLECTOR and I, for one, want it to continue - not fade away as XENOPHILE did.

Have you had any input on THE DICTIONARY OF IMAGINARY PLACES, by Alberto Manguel and Gianni Guadalupe? It's a fascinating book but I fear it contains many errors. I have taken time to read the E. R. Burroughs entries and two thirds of them are incorrect or at least open to debate. If this applies to other entries it is most unfortunate.

PULPCON 10 will be held at the Rickshaw Inn, Route 70, Cherry Hill, N.J. Aug. 13-16, 1981. Jerome G. Rozen will be the Guest of Honor.

(For more information on PULPCON 10, write to Richard Clear, 110 W. 5th St., Dayton, OH 45402.)

LETTER FROM DAVID SHER

With regard to your recent bibliography of James H. Schmitz, there is a slight difference between the original (Amazing) version of "The Star Hyacinths" and the anthology reprint (retitled "The Tangled Web" in A NICE DAY FOR SCREAMING AND OTHER TALES OF THE HUB). Specifically, the magazine version omits a final paragraph which is found in the anthology. Unfortunately I do not have a copy of the anthology and did not do anything but note the difference when I had the chance.

There is an interesting remark in the biographical notes accompanying "The Vampire" (Science Fiction Plus, December 1953). It reads, "He has been noted for Westerns". I have not been able to confirm this and have wondered if this is just another example of editorial verbiage.

LETTER FROM ALBERT TONIK

I opened the envelope and I said, "Wow. There is a drawing by Frank Hamilton". Since I could not find the signature right away I had to turn to the contents page to verify my guess. It is a beautiful drawing.

I am sorry to see you changing the name back to THE SCIENCE FICTION COLLECTOR. I feel that the articles on pulps and other material will fall by the wayside. I was surprised when you said that all you were doing was layout and editing. It seems to me that you have one of your articles in every issue. Maybe I am wrong. Well you should get some pleasure out of your own journal, so write more and enjoy it more. As I suspected your catalog in February put you a month behind. But you pulled a sneaky maneuver without announcing it. You changed from publishing every other even month to every other odd month. So #13 became the March issue instead of the February issue and everything is back on schedule.

The ten top SPIDERS was intriguing. The opinions seemed to range over the whole series. I am glad that you were able to get the article from Will Murray. From your illustrations, I see that you are like me. You do not have any of the original magazines but just the reprints from Dime and the paperbacks.

I liked the article on Jack Williamson by Joseph Willis. Jack Williamson was one of my favorite authors back in the days when I was reading ASTOUNDING SCIENCE FICTION magazine.

The background on Professor Challenger by Batory was interesting. Batory really digs in and uncovers a lot of background material.

The letter from Hal Kinney was a shocker to me. The last I had heard from Kinney was that he would never do it again. He was disgusted. I never thought of him when PULPCON decided to try the East Coast this year. I called Hal Kinney. He said that my report in MEGAVORE had brought him a lot of responses and he decided to do it again. If he had known about PULPCON, he would have put it off a year. So we will have two conventions on the east coast, one in June and one in August.

LETTER FROM WILLIAM J. DENHOLM III

The following is an errata and update to the Lancer SF checklist.

Page 8 - Anderson, THE CORRIDORS OF TIME

First edition: September 1966

should have read,

First edition: September 1966 (b)

to indicate that the source of the information was the second printing.

Page 9 - Blish, THE WARRIORS OF DAY

73-5800 should be 73-580

Page 10 - Carter, STAR ROGUE

447-74649-0755 should be 447-74649-075

Page 14 - Howard, CONAN THE USURPER

an entry should be added following (c)

(d) 75-103 \$.95 no date yellow

(8-72) - p. 256 like (b)

and (d) should be changed to (e)
 note: the CONAN books can be divided into two groups based on their printing histories. The smaller of the two groups contains three books: CONQUEROR (137), USURPER (103), and FREEBOOTER (119). Since two of these books are now known to have an (8-72) printing, it is very likely that the third book, (119), also has such a printing. I just haven't found one yet.

Page 16 - Howard, CONAN THE WANDERER
 an entry should be added following (b)
 (c) 447-74976-095 \$.95 nq date yellow like (b)
 and (c), (d), and (e) should be changed to (d), (e), and (f).

Pages 18 and 27
 I think I now know the identity of the artist who did the covers for DUNWICH (c) and COLOUR (d). I found an illustration in the April 1970 issue of CAVALIER on page 30 signed by Victor Valla, who did the cover for THE DARK MAN AND OTHERS (page 16). This illustration is done in a style that is very like the style used for the covers of the Lovecraft books. On this basis, I am identifying the artist as being Valla. Bob Hoskins hedged slightly on these covers and this may be the reason why.

Page 18 - Lovecraft, THE DUNWICH HORROR
 the title change noted in (c) should have been in (b)

Page 19 - Merwin, THE TIME SHIFTERS
 for (b) it should be SECOND printing, rather than SEPERATE

Page 23 - there are two entries for Wilhelm's LET THE FIRE FALL. The one under Ted White should come out.

Pages 23 and 24 - William's ZANTHAR AR THE EDGE OF NEVER should follow THE BELL FROM INFINITY (it is a 1968 book).

Page 24 - Williamson's name misspelled twice, see THE REIGN OF WIZARDRY and SEETEE SHIP/SEETEE SHOCK.

Page 26 (and pages 11, 12 and 17) - Hoot's full name is Hoot Von Zitzewitz.

Page 26 - Kelly, the SURVIVAL WORLD cover is not signed.

Page 27 (and page 10) - Stivers' first name is Don (Donald?).

Page 27 - Weston, the MEN WHO DIE TWICE cover is signed.

Note: I found the two Howard books AFTER the checklist had been published. Where information is ADDED, it was discovered after the checklist was published.

LETTER FROM GLENN LORD

Enjoyed the article in #10 on Lancer Books. As you may know, I had somewhat in the way of dealings with Lancer Books in my capacity as Howard agent. I can tell you that Lancer's

creditors got 12 cents on the dollar since I was one of them. Also, the Bankruptcy Court ordered all Lancer books in various warehouses to be distributed (in the U.S.) only through Woolworth and Woolco, on a non-returnable basis; some of these still show up from time to time, usually at a big discount off cover price. Lancer was bought by Israel Waldman (who had been into comic publishing at one time as Skywald Comics - Sol Brodsky-Israel Waldman) and who owned Playmore Inc. (a toy firm) and dealt in remainders also. My feelings are that they reprinted some of the Lancer titles as Magnum and Prestige Books after Lancer's bankruptcy. Prestige Books was the successor name to Lancer; I have the big brochure issued early 1977 when Waldman entered into an agreement with Ace Books to distribute the Conan series, and the brochure lists the books as "Lancer Editions" - an interesting aside is that CONAN OF AQUILONIA is shown with the Frazetta cover which was NOT used as a Boris cover was used when the books came out as Prestige Books. And, yes, you are correct in assuming that there would have been lawsuits if you had taken the offer up in regard to AQUILONIA; de Camp having filed suit against Lancer shortly after the bankruptcy in an effort to void the contracts on Conan.

Editorial comment: the majority of those who wrote favored the change back to THE SCIENCE FICTION COLLECTOR. This magazine will always strive for a wide range of topics in each issue, whatever its name.

